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Terence

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THE
PHORMIO
OF
TERENCE

EDITED FOR THE USE OF COLLEGE STUDENTS

BY
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PREFACE

This edition of the *Phormio* is intended primarily for students who make their first acquaintance with Roman comedy by reading the *Phormio*. On this account all deviations from the classical norm, whether in forms, syntax, or vocabulary, have been explained, and difficult passages translated. The explanations, however, have been kept within strict limits. Only enough has been given in each case to make the text intelligible to the student. Where further discussion of the points touched on is desirable, it is best given *viva voce* by the instructor. For the same reason the Introduction has been limited to a brief statement of essentials. It is assumed that the regular recitations will be supplemented by lectures by the instructor or class papers by the students dealing with such subjects as the origin and development of Roman comedy, the relation of Plautus' and Terence's plays to their Greek prototypes, the characteristic features of the *fabula palliata* and of the *fabula togata*, the occasions on which plays were produced in Rome and the methods of presentation, the influence of Roman comedy upon the drama of Italy, France, Germany and England, and so forth. If the instructor lectures on these subjects he will naturally seek his material from more comprehensive sources than the Introduction of a college text-book. If a student is required to write a paper on any of them, it is better that he should be sent to the library

for his information than that he should find it in his text-book.

I wish to acknowledge my indebtedness to Professors Dziatzko and Hauler, whose text I have with a few variations adopted; to Professors Elmer, Sloman, Morgan, and Davies, whose editions I have frequently consulted, and to Professor H. W. Johnston, editor of the series, who has given me many valuable suggestions.

G. J. LAING.

CHICAGO, June 2, 1908.

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INTRODUCTION

i. LIFE AND WORKS OF TERENCE

Publius Terentius Afer was a native of Carthage. We do not know the date of his birth, but he seems to have been still in his prime when he died in 159 B. C. Roughly speaking his life falls in the period between the end of the second Punic war and the beginning of the third. He came to Rome as a slave and derived his name from his owner, Terentius Lucanus, a Roman senator. The latter noticed his ability, gave him a good education, and subsequently freed him. Terence became a member of that literary circle of which Scipio Africanus the Younger and Laelius were the central figures. While it is not probable that these men helped the poet in the composition of his plays, the fact that such a rumor arose is an indication of the closeness of his relations with them.

He wrote and exhibited six plays:

Andria, "The Maid of Andros," produced at the *Ludi Megalenses* in 166 B. C.

Heautontimorumenos, "The Self-Tormentor," *Ludi Megalenses*, 163.

Eunuchus, "The Eunuch," *Ludi Megalenses*, 161.

Phormio, *Ludi Romani*, 161.

Adelphoe, "The Brothers," at the funeral games of Aemilius Paulus, 160.

Hecyra, "The Mother-in-law," *Ludi Romani*, 160.

An unsuccessful attempt to present the *Hecyra* had been made at the *Ludi Megalenses* in 165; at the funeral games of Aemilius Paulus also the play was begun but not ended. Some of the other plays also were probably produced more than once during the poet's life-time.

All six plays belong to the class known as *fabula palliata*, the name being derived from the Greek cloak (*pallium*) which the actors wore. They are adaptations of Greek plays of the New Attic Comedy and so portray various phases of Athenian social life. The *Phormio* and the *Hecyra* are based on plays by Apollodorus (who flourished about 280 B. C.); the other four are from Menander (340–290 B. C.), the most famous of all the poets of the New Comedy.

The plays vary very much in the interest of their plots and characters; and we must infer, from the reception given the *Hecyra*, that Terence was not always successful in holding the attention of his audience. But the *Hecyra* is the weakest of the six plays, and cannot reasonably be used as a gauge of the playwright's popularity. In the other pieces, as for example in the *Adelphoe*, the *Andria*, and the *Phormio*, there is abundance of bright dialogue, interesting situations, and effective characterization. Terence is ingenious in the elaboration of his plots, skilful in disentangling complicated situations, and shows both in the development of his themes and in the delineation of character a sense of humor which,

while it lacks the rollicking quality of that of Plautus, his predecessor in Roman comedy, is keen and subtle. In his choice of language he was especially careful, and his style is justly regarded as a model of purity.

ii. THE PLOT OF THE PHORMIO

The main plot of the *Phormio* turns on the marriage of Antipho and Phanium. The former was the son of Demipho, a well-to-do citizen of Athens, the latter a penniless girl who had recently come with her mother from Lemnos to Athens. Her mother died shortly after their arrival, and Phanium was left with only her nurse Sophrona to take care of her. Antipho met her, fell in love with her, and determined to marry her. There were, however, many obstacles in the way. He was still a minor and he knew that his father would never consent to his marriage with a girl of obscure birth and no dowry. In his dilemma he consulted Phormio, one of that class of men known to the Athenians as "parasites," who lived by their wits and were always ready to take part in any intrigue in which they saw a chance of profit. [Antipho's father was absent from Athens at the time, and Phormio proposed that Antipho should at once marry Phanium under such circumstances that he would be able to say that he had been forced into the marriage. The proposal was that he should take advantage of the Athenian law which ordained that

when a girl of marriageable age was left an orphan, her next of kin should either marry her himself or provide her with a dowry. It was agreed that Phormio, going into court, should swear that Antipho was Phanium's nearest kin, and that Antipho should not deny the allegation. [The plan was completely successful; the court issued the order and the marriage took place.]

[It is shortly after this event that the play begins. When Demipho returns and hears of the marriage, his indignation knows no bounds. He denounces Antipho's ingratitude, stupidity, and disobedience; he berates his nephew Phaedria and his confidential slave Geta, both of whom he accuses of aiding and abetting Antipho, and he threatens to take legal proceedings against Phormio for his part in the transaction. He will, he declares, have the marriage annulled at once. Finding, however, that the situation presents many difficulties and that he gets very little assistance from the friends whom he consults, he decides to wait till his brother Chremes, the father of Phaedria, returns from abroad.]

[Chremes had gone to Lemnos, ostensibly to look after some property which belonged to his wife Nausistrata, but really to see another wife whom he had secretly married many years before and by whom he had a daughter.] Demipho alone knew of this other marriage, and although he disapproved of his brother's conduct he had promised him that in due

time Antipho should marry the daughter. [When Chremes returns to Athens and learns what has taken place he is very much disappointed. Now that Antipho is married, his hopes of getting his daughter established in life vanish. Moreover, on arriving in Lemnos he had found that his wife and daughter had gone to Athens in search of him. He lives in constant dread of his double life being exposed, and his fear is considerably increased by the fact that he is financially dependent upon his Athenian wife's income. [Actuated by these motives he strongly supports Demipho's efforts to annul the marriage.

[The old men, however, find that Phormio is not easily frightened, and when other measures fail, they are compelled to buy him off. He agrees for thirty minae (\$540) to take Phanium away from Antipho and marry her himself. He has no intention of doing this, but he has immediate need of just this amount of money. His need involves the secondary plot of the play which is concerned with another love affair, namely that of Chremes' son Phaedria and Pamphila, a slave girl upon whom her master Dorio had set a price of thirty minae. The money had already been paid to Phormio and Pamphila had been secured for Phaedria when Chremes, happening to meet the nurse Sophrona, learned that the girl whom Antipho had married was none other than his own daughter by his Lemnian wife. Chance had brought about the very thing which he had always

hoped for. Yet he did not entirely escape the consequences of his evil doing, for in the wrangle that took place between the two old men and Phormio when they tried to make him return the thirty minae, Phormio told Nausistrata the whole story of Chremes' other wife, giving her, as he expressed it, "something to din in his ears during the rest of his life."

iii. EARLY LATIN PROSODY

1. A long syllable preceded by a short is frequently shortened when the short syllable preceding or the syllable following has the ictus. The short preceding, however, must be a monosyllable or be at the beginning of a word. This is called the "Iambic law," because it affects iambic (˘-) combinations. Examples: *Phorm.* 113 *enī* *sé*; 145 *vel* *öcctidito*; 150 *et äd* *pörtitores*; 209 *quid* *hic* *conterimus*; 342 *priör* *bibas*; 800 *quid* *istuc*; 809 *äd* *ipsam*.

2. Final *s* does not always "make position," e. g., 660 *incertüs* *sum*; 683 *iussüs* *sum*.

3. Sometimes, before a word beginning with a consonant, the final *e* of *ille*, *inde*, *unde*, *quippe*, and *nempe* is suppressed, e. g., 109 *ill(e)* *qui*; 681 *ind(e)* *sūmam*; 307 *nēmp(e)* *Phórmionem*.

4. There were originally no double consonants in Latin. Even after their introduction there seems to have been uncertainty about the pronunciation of some syllables. For example the first syllable in *immo* is sometimes short: 528; 936.

5. The vowel in some final syllables retains the original long quantity, e. g., 9 *stetīt*. An original long syllable also is sometimes retained, e. g., *ēs*, which was originally *ess*.

✓ 6. An original short vowel is sometimes preserved, e. g., 190 *prōtinam*; and an original short syllable, e. g., the nom. sing. masc. *hic*. That *hic* is so frequently treated as a long syllable by the poets of the classical period is due to the analogy of the nom. sing. neut. *hoc* (= *hocc*).

7. Hiatus is most frequently found with interjections or where there is a change of speaker. It frequently happens also that monosyllables ending in a long vowel or in *m* are not elided before a vowel or *h* but receive the ictus and are treated as short syllables. This is called semi-hiatus. Examples: 27 *quī aget*; 419 *nē agas*; 808 *quām ego*. Cf. Virg. *Aen.* vi. 507 *tē amice nequivi*.

8. Synizesis sometimes occurs in the different forms of *deus*, *meus*, *is*, *idem*, *ire*, *tuus*, *suus*, etc. Cf. also 4 *antehac*, 668 *proinde*.

iv. METERS

Only iambic and trochaic verses are used in the *Phormio*, and of these the iambic senarius is most frequently employed. It is the meter of ordinary dialogue and was spoken by the actors in a conversational tone without musical accompaniment. The trochaic septenarius, the iambic septenarius, and the

iambic octonarius were recited to a musical accompaniment, while the lyric parts, in which there are frequent changes of meter, were sung to a set tune.

The iambic senarius is so called because it consists of six iambs ($\sim \text{—}$). It is also called the iambic trimeter on the ground that the unit is not the single iambic foot, but the iambic dipody (pair of feet: $\sim \text{—} \sim \text{—}$) in which the first thesis (accented part of the foot) is stronger than the second.

For the iambus ($\sim \text{—}$) may be substituted:

the tribrach: $\sim \text{—} \sim$

the spondee: $\text{—} \text{—}$

the dactyl: $\text{—} \sim \sim$

the anapaest: $\sim \sim \text{—}$

the proceleusmaticus: $\sim \sim \sim \sim$

Any substitution is allowed in any foot with the following exceptions: (1) the last foot is always an iambus or a pyrrhic ($\sim \sim$) treated as an iambus; (2) the proceleusmaticus probably does not occur in the fifth foot.

As spondee, dactyl, anapaest and proceleusmaticus are all *irrational*¹ substitutes for the iambus they are marked on the scheme in this way: $> \text{—}$, $> \sim \sim$, $\sim \text{—}$, $\sim \sim \sim$.

¹Called *irrational* because, on the principle that one long (—) is the equivalent of two shorts ($\sim \sim$), the spondee, dactyl, anapaest and proceleusmaticus = $\sim \sim \sim \sim$, while the iambus, for which they are substituted, = $\sim \sim \sim$.

SCHEME SHOWING THE POSSIBLE SUBSTITUTIONS IN
EACH FOOT

<i>iambus</i> —	— —	— —	— —	— —	— —
<i>Spontus</i> —	> —	> —	> —	> —	
<i>tribrach</i> — —	— — —	— — —	— — —	— — —	
<i>dactyl</i> — —	> — —	> — —	> — —	> — —	
<i>anapest</i> —	— —	— —	— —	— —	
<i>reversum</i> — — (most frequent in this foot)	— — —	— — —	— — —	— — —	

The verse usually has caesura, either the penthemimeral, i. e., after the arsis (unaccented part) of the third foot, or the hepthemimeral, i. e., after the arsis of the fourth foot. In the latter case there is frequently a secondary caesura in or a diaeresis after the second foot.

The student should make himself proficient in reading the iambic senarius before attempting the other meters used in the play. The schemes for the others (a table of which is given below) may be found in any of the standard grammars.

TABLE OF METERS

- 1-152. iambic senarii
- 153-154. trochaic octonarii
- 155. trochaic septenarius
- 156. iambic octonarius
- 157. trochaic octonarius
- 158-159. trochaic septenarii
- 160-162. iambic octonarii

163. iambic quaternarius
164-176. iambic octonarii
177-178. iambic septenarii
179. trochaic octonarius
180. trochaic septenarius
181-182. iambic octonarii
183. iambic quaternarius
184. iambic octonarius
185. **trochaic septenarius**
186. iambic octonarius
187-188. trochaic octonarii
189-190. trochaic septenarii
191. iambic quaternarius
192-195. iambic octonarii
196-215. trochaic septenarii
254-314. iambic senarii
315-347. trochaic septenarii
348-464. iambic senarii
465-468. trochaic octonarii
469-470. trochaic septenarii
471-478. iambic octonarii
479-480. trochaic octonarii
481-482. trochaic septenarii
483. iambic octonarius
484. trochaic septenarius
485. trochaic binarius catalectic
486. iambic octonarius
487-489. trochaic septenarii
490. iambic senarius
491. iambic septenarius
492. iambic octonarius

- 493-495. trochaic septenarii
 496. iambic octonarius
 497-501. trochaic septenarii
 502-503. iambic octonarii
 504-566. trochaic septenarii
 567-712. iambic senarii
 713-727. iambic octonarii
 728. trochaic octonarius
 729. trochaic quaternarius catalectic
 730-731. trochaic octonarii
 732. trochaic septenarius
 733-734. iambic octonarii
 735-738. trochaic octonarii
 739-741. trochaic septenarii
 742-747. iambic octonarii
 748-794. iambic septenarii
 795-819. iambic octonarii
 820-827. iambic septenarii
 828. iambic octonarius
 829-840. iambic octonarii
 841-883. trochaic septenarii
 884-1010. iambic senarii
 1011-1055. trochaic septenarii

V. REFERENCES

The following general references will be of use to students in the preparation of class papers:

For literary subjects—

Tyrrell, *Latin Poetry*, pp. 43 ff.

Mackail, *Latin Literature*.

Sellar, *Roman Poets of the Republic*, pp. 153 ff.

Fowler, *History of Roman Literature*.

Cruttwell, *History of Roman Literature*.

Patin, *Études sur la poésie latine*, II, p. 206 ff.

Lamarre, *Histoire de la littérature latine*, II,
p. 24 ff.

Teuffel-Schwabe, *Geschichte der römischen Literatur* (English translation by Warr), §108 ff.

Schanz, *Geschichte der römischen Literatur*,
§41 ff.

Ribbeck, *Geschichte der römischen Dichtung*, I,
p. 131 ff.

Mommsen, *History of Rome* (Dickson's translation), II, p. 504 ff.

For questions relating to the production of plays
and to the theatre:

Smith, *Dictionary of Greek and Roman Antiquities*, under *Comoedia* and *Theatrum*.

Harper's *Classical Dictionary*, under *Comoedia*
and *Theatrum*.

Baumeister, *Denkmäler des klassischen Alterthums*, under *Theatergebäude*.

Friedländer, *Sittengeschichte Roms*, II, p. 435 ff.

Mau-Kelsey, *Pompeii, Life and Art*, p. 135 f.

Johnston, *Private Life of the Romans*.

For meters:

Hayley, *Introduction to the Verse of Terence*.

Gildersleeve-Lodge, *Latin Grammar*.

Lane, *Latin Grammar*.

Music:

Howard, "The Αὐλός or *Tibia*," *Harvard Studies*,
IV (1893).

TERENTI
PHORMIO

INCIPIT TERENTI PHORMIO
 ACTA LVDIS ROMANIS
 L·POSTVMIO ALBINO L·CORNELIO MERVLA
 AEDILIBVS CVRVLIBVS
 EGIT L·AMBIVIVS TVRPIO [L·HATILIVS PRAENESTINVS]
 MODOS FECIT FLACCVS CLAVDI
 TIBĪS INPARIBVS TOTA
 GRAECA APOLLODORV EPIDICAZOMENOS
 FACTA IIII·
 C·FANNIO M·VALERIO COS·

6

10

Notices of this kind at the beginning of plays were called *διδασκαλῖαι* (*didascaliae*). Those found in the mss. of Terence were probably written by grammarians of the Augustan age.]

2. **ludis Romanis**, celebrated annually in September. Plays formed a part of the festival from an early date.

4. **aedilibus cūrūlibus**: the superintendence of festivals was one of the duties of the curule aediles.

5. **egit**, "brought out."—**L. Ambivivus Turpio**, Terence's actor-manager.—[**L. Hatilius Praenestinus**] probably lived at a later date than Ambivivus.

6. **modos fecit**, "composed the music."—**Claudi**, sc. *servos*.

7. **tibis** (= *tibiis*) **inparibus totā** (sc. *fabulā*), "on pipes of unequal size throughout the

play," one for treble, the other for bass.—**Graeca**, sc. *fabula*.

8. **Apollodoru** = **Ἀπολλοδώρου**, Gk. gen., "of Apollodorus," a Greek poet born between 300 and 260 B. C. He was a representative of the New Comedy.—**Epidicazomenos**, **Ἐπιδικαζόμενος**, the *Claimant*, the title of Apollodorus' play. It was so called because the principal character, Phormio, made a claim in court that Antipho should marry Phanium. Terence borrowed the plot of the Greek play, but changed its name to the *Phormio*.

9. **facta IIII**: the *Phormio* was the fourth of Terence's plays to be produced successfully.

10. **C. Fannio M. Valerio cos** (= *consulibus*), i. e., in 161 B. C.

G. SVLPICI APOLLINARIS PERIOCHA

Chremétis frater áberat peregre Démipho
 Relicto Athenis Ántiphone filio.
 Chremés clam habebat Lémni uxorem et fíliam,
 Athénis aliam cóniugem et amantem únice
Gnatúm fidicinam. máter e Lemno áduenit 5
 Athénas; moritur; uírgo sola (áberát Chremes)
 Funús procurat. íbi eam uisam Ántipho
 Cum amáret, opera párasiti uxorem áccipit.
 Pater ét Chremes reuérsi fremere. deín minas
 Trigínta dant parasíto, ut illam cóniugem 10
 Háberet ipse: argénto hoc emitur fídicina.
 Vxórem retínet Ántipho a patruo ádgnitam.

The summaries (*periochae*) of the plots prefixed to the plays of Terence were composed by Caius Sulpicius Apollinaris, a grammarian of the second century A. D. The meter is the iambic senarius, in imitation of the meter most frequently employed by Terence in the play itself.

1. **peregre**, "abroad."

3. **Lemni**: Lemnos was an island in the Aegean.

4. **amantem unice**, "deeply in love with."

5. **gnatum** = *natum*. The

spelling with *g* was usual in Terence's time, and Sulpicius conforms to the old usage.

7. **procurat**, "attends to."
 —**ibi**, at the funeral.—**uisam Antipho**, *hiatus*.

8. **operā parasiti**, "through the efforts of a parasite," i. e., Phormio.

9. **fremere**, "were furious," historical infinitive.—**minas**: a *mina* (*μνᾶ*) was about \$18.

12. **adgnitam**, old spelling of *agnitam*, "acknowledged (as his daughter)."

PERSONAE

PROLOGVS

DAVOS, *a slave*

GETA, *slave of Demipho*

ANTIPHO, *a young man, son of Demipho*

PHAEDRIA, *a young man, son of Chremes*

DEMIPHO, *an old man*

PHORMIO, *a parasite*

HEGIO.

CRATINVS } *legal advisers of Demipho*

CRITO }

DORIO, *a slave-dealer*

CHREMES, *an old man, Demipho's brother*

SOPHRONA, *a nurse*

NAVSISTRATA, *wife of Chremes.*

CANTOR

Prologus: the term is here applied to the actor who speaks the prologue. **Cantor:** it was probably his duty to sing the lyrical parts while the actors to whom the songs were

assigned merely made appropriate gestures. The *cantor* also at the end of the play comes forward and tells the audience to applaud.

Postquam poeta vetus poetam non potest

retrahere a studio et transdere hominem in otium

maledictis deterre ne scribat parat

qui ita dictitat quas antehac fecit fabulas

tenui esse oratione et scriptura levi

quia nusquam insanum scripsit adolescentula

PROLOGVS

Terence defends himself against the criticisms of his rival Luscus Lanuvinus (vv 1-23); then commends his play to the favor of the audience (vv 24-34).

Postquám poëta uétus poëtam nón potest
Retráhere a studio et trándere hominem in ótium,
Maledictis deterrére ne scribát parat;
Qui ita díctitat, quas ántehac fecit fábulas,
Tenui ésse oratióne et scripturá leui: 5
Quia núsquam insanum scrípsit adulescéntulum

1. poeta vetus: Luscus Lanuvinus, a rival poet, who had made every effort to discourage Terence in his dramatic work and to bring his plays into contempt.—**poëtam**, Terence. He refers to himself in the third person throughout this polemic against Lanuvinus (1-21): cf. *hominem* (2), *nouos* (14), *hunc* (18), *hic* (19).

2. retrahere . . otium, "keep from his literary pursuits and reduce to idleness."—**transdere**, an older form of *tradere*.

3. ne scribat, "from writing."

4. qui, Lanuvinus.—**antehac fecit**, i. e., Terence. Cf. *scripsit* (6). Scan, *antehac*.

5. tenui leui, "are (marked) by feeble phrasing

and a flimsy style," predicative characterizing ablatives.

6 ff. insanum adulescentulum, subject of *uidere* after *scripsit*.—**cervam fugere, canes sectari**, and **eam plorare, orare** depend upon *uidere*.—**eam**, i. e., *cervam*; the subject of *subueniat* is *adulescentulus* understood — **sibi**, the hind. Terence is apparently satirizing a scene in one of the plays of Lanuvinus, in which some youth imagines that he sees the girl he loves transformed into a hind; pursued by hounds, she appeals to him for aid. Terence's point is that Lanuvinus' criticism of his plays was based on the fact that such bizarre episodes found no place in them.

Ceruám uidere fúgere et sectarí canes
 Et eám plorare, oráre ut subueniát sibi.
 Quod si íntellegeret, quóm stetit olím noua,
 Actóris opera mágis stetisse quám sua, 10
 Minus múlto audacter, quám nunc laedit, laéderet.
 Nunc sí quis est, qui hoc dícat aut sic cógitet:
 ‘Vetus sí poëta nón lacessissét prior,
 Nullum ínuenire prólogum possét nouos,
 Quem díceret, nisi habéret cui male díceret.’ 15
 Is síbi responsum hoc hábeat, in medio ómnibus
 Palmam ésse positam, qui ártem tractant músicam.
 Ille ád famem hunc a stúdio studuit réicere:
 Hic répondre uóluit, non lacéssere.
 Benedíctis si certásset, audissét bene: 20

9. **quod si**, “but if.”—**stetit**, “succeeded.” The vowel in the last syllable is long. See Introduction xiii.¹—**noua**, sc. *fabula*.

10. **actoris**, the *dominus gregis*, manager of the troupe of actors; he had probably taken the leading part.—**operā**.—**laederet**, “would attack.”

12 ff; in these lines Terence anticipates the criticism of those who may say that Lanuvinus had at least supplied him with material for his prologue. The frequent appearance of a polemical element in Terence’s prologues is apparently glanced at.

13. **non lacessisset**, “had not assailed.”

14. **prōlogum**, “prologue.”—**nouos** (sc. *poeta*): when preceded by *v* or *u* an original *o* before final consonants was not changed to *u* until after the time of Cicero.

16 f. **in medio . . . positam**, “the prize is open to all.”

17. **artem musicam**, “the poetic art.”

18. **ad famem reicere**, “force into poverty.” Scan, *reícere*.

20. **audisset bene**, “he would have been favorably spoken of.”

¹ The references are to the pages of the Introduction.

Quod ab illo adlatumst, sibi esse rellatúm putet.
 De illó iam finem fáciam dicundí mihi,
 Peccándi quom ipse dé se finem nón facit.
 Nunc quíd uelim animun atténdite: adportó nouam
Epídicazomenon quám uocant comoédiam 25
 Graecí, Latini Phórmionem nóminant,
 Quia primas partis quí aget, is erit Phórmio
 Parasítus, per quem rés geretur máxume,
 Volúntas uostra si ad poëtam accésserit.
 Date óperam, adeste aequo ánimo per siléntium, 30
 Ne símili utamur fórtuna, atque usí sumus
 Quom pér tumultum nóster grex motús locost;
 Quem actóris uirtus nóbis restituít locum
 Bonitásque uostra adiútans atque aequánimitas.

21. *sibi esse*: Iambic Law.
 See Introduction xii.

27. *primas partis qui aget*,
 "who will play the leading
 rôle." Scan, *quí áget*; semi-
 hiatus. See Introduction xiii.

31. *simili . . . atque usi su-*

mus, "like that which we ex-
 perienched."

32. *grex*, "troupe."—*motus*
locost (= *loco est*), "was
 driven off the stage."

33. *actoris*, Lucius Ambiv-
 ius. Turpio.

SCENE: *A street in Athens, leading R. to the Forum, L. to the harbor. In the background the houses of Chremes, L., Demipho, C., and Dorio, R. Dorio's house is separated from Demipho's by an alley. The scene remains the same throughout the play.*

ACT I

SCENE 1

The slave Davus comes to pay Geta the balance of a small debt. He has heard that Geta's young master has recently married, and he supposes that his friend needs the money in order to give the bride a present. He moralizes on the injustice of exacting gifts from slaves.

[*Davus enters, R., carrying a bag of money.*]

DAVOS

Amicus summus meus et popularis Geta 35
 Heri ad me venit. erat ei de ratiuncula
 Iam pridem apud me relicuom pauxillulum
 Nummorum: id ut conficerem. confeci: adfero.
 Nam erilem filium eius duxisse audio
 Vxorem: ei, credo, munus hoc contraditur. 40
 Quam inique comparatumst, ei, qui minus habent,
 Ut semper aliquid addant ditióribus!

35. **summus**, "most intimate." — **popularis**, "fellow-countryman."

36. **de ratiuncula**, "of a petty account."

37. **relicuom**, adjective. This is always a word of four syllables in Plautus and Terence.—**pauxillulum**, substan-

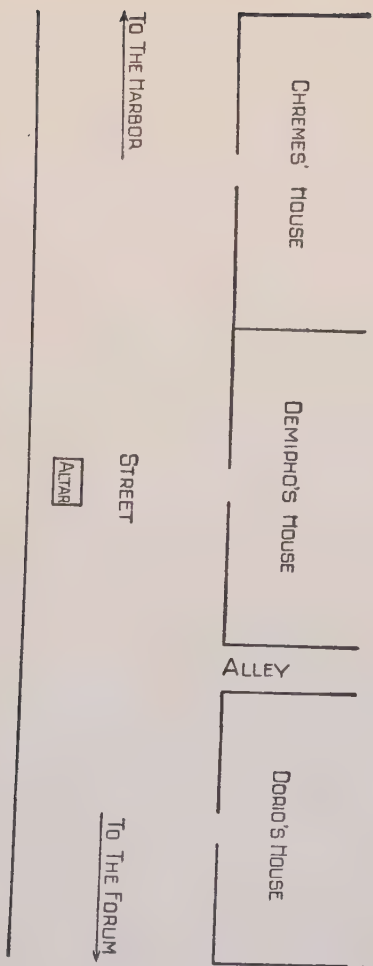
tive, "a trifle."

38. **id ut conficerem**, "(he asked me) to get it together."

39. **erilem**, "his master's." — **duxisse uxorem**, "has taken a wife."

40. **ei**, "for her."

41. **comparatumst**, "it has been ordained." — **ei**, "those."



Quod ille únciatim uíx de demensó suō
 Suóm defrudans génium coupersít miser,
 Id illa úniuorsum abrípiet haud exístumans, 45
 Quantó labore pártum: porro autém Geta
 Feriétur alio múnere, ubi era pépererit;
 Porro aútem alio, ubi erit púero natalís dies;
 Vbi ínitiabunt. ómne hoc mater aúferet;
 Puer caúsa erit mittúndi. (*Sees Geta coming out of*
Demipho's house) sed uideón Getam? 50

SCENE 2

Geta tells Davus how, in the absence of the two old men, Demipho and Chremes, their sons Antipho and Phaedria had defied his own and the parental authority. Antipho, aided and abetted by Phormio, had married a penniless girl of unknown antecedents, while Phaedria had fallen in love with a slave-girl.

[*Enter Geta from Demipho's house.*]

GETA

DAVOS

GE. (*Speaking to some one within*) Si quis me quaeret
 rufus . . DA. Praestost, désine. GE. Oh,

43. Scan *quod ille únciatim*, Iambic Law. See Introduction xii.—*demenso*, “allowance.”

44. *suom genium*, “his own self.” The identification of a person and his genius is frequent.—*defrudans* = *defraudans*.—*conpersit*, “has saved up,” from *conperco* (*conparco*).

46. *partum*, sc. *sit*.—*porro autém*, “then again.”

47. *ferietur alio munere*, “will be struck for another present,” lit., “by,” instrumental ablative.

48. *natalis dies*, “birthday.”

49. *initiabunt*, “will initiate (him),” i.e., into some form of religious mysteries.

50. *uideon* = *uideone*.

51. *rufus*, “red-headed.”

Davus wore a red wig.—*prae-stost* = *praesto est*, “he’s here.”

At ego óbuiam conábar tibi, Daue. *DA.* (*giving him the bag*) Áccipe, em:

Lectúmst; conueniet númerus quantum débui.

GE. Amó te, et non necléxisse habeo grátiam.

DA. Præsértim ut nunc sunt móres. adeo rés ređit: 55

Si quís quid reddit, mágna habendast grátia.

Sed quíd tu es tristis? *GE.* Égone? nescis quo ín metu,

Quanto ín periclo símus! *DA.* Quid istuc ést? *GE.* Scies,

Modo út tacere póssis. *DA.* Abi sis, ínsciens!

Quoius tú fidem in pecúnia perspéxeris, 60

Verére uerba ei crédere? ubi quid míhi lucríst

Te fállere? *GE.* Ergo auscúlta. *DA.* Hanc operam

tíbi dico. *not dico - am it is dico - desines*

GE. Senis nóstri, Daue, frátrem maiorém Chremem

Nostín? *DA.* Quid ní? *GE.* Quid? éius gnatum

Phaédriam?

52. at . . . tibi, "Why, I was trying to find you." *Obuiam* is used absolutely with *conari*. —**em**, "there!"

53. lectumst = *lectum est*, "it's picked (money)," i.e., there are no spurious or light coins in the lot.—**conueniet**, "will tally with."

54. amo te, "thank you very much," a formula of frequent occurrence.

55. adeo, "to this."

58. istuc = *istud*.

59. modo ut, "provided only."—**sīs** = *si uis*, colloquial

expression, "will you!"

60. quoius = *cuius*. — **perspexeris**, subjunctive in a characterizing clause after an incomplete antecedent.

61 f. ubi, relative, "in which affair."

62. operam dico, "am paying attention." The verb is *dīco* (-are). Cf. *operam dare*.

63. maiorem, "elder."

64. nostin = *notisne*.—**quid ni**, lit. "why not?" Translate "of course."—**gnatum**: see note on *Periocha* 5.

DA. Tam quám te. GE. Euenit sénibus ambobús
simul, 65

Iter illi in Lemnum ut ésset, nostro in Cíliciam
Ad hóspitem antiquom. / ís senem per epístulas
Pelléxit, modo non móntis auri pólicens.

DA. Quoi tánta erat res/ét supererat? GE. Désinas:

Sic ést ingenium. DA. Oh, régem me esse opórtuit! 70

GE. Abeúntes ambo hic túm senes me fíliis

Relínquont quasi magístrum. DA. O Geta, prouín-
ciam

Cepísti duram. GE. Mi úsus uenit, hóc scio;

Memíní relínqui mé deo irató meo.

Coepi áduorsari prímo: quid uerbís opust? 75

Sení fidelis dúm sum, scapulas pérdidí.

DA. Venére in mentem mi ístaec; namque inscítiaſt

Aduórsum stimulum cálees. GE. Coepi eis ómnia

Facere, óbsequi quae uéllent. DA. Scisti utí foro.

67. hospitem, "guest-
friend."

68. modo non, "all but."

69. (eum pellexit) quoi
(=cui), . . ?

70. regem, "a rich man."

72. prouinciam, "task."
From "province" this word
came to mean "sphere of
duty," "charge."

73. usus, "experience."

74. That he was left in so
difficult a position shows,
Geta thinks, that his tutelary
deity was angry with him.

75. aduorsari = aduersari.

76. scapulas perdidi, a
humorous description of the
frequent beatings inflicted
upon him.

77. istaec = ista, the refer-
ence being to the points raised
by Geta.

78. aduorsum stimulum
calces, sc. iactare, "to kick
against the pricks," a transla-
tion of the Greek proverb
πρὸς τὰ κέντρα μὴ λακτιζέτω.

79. scisti uti foro, "you
know (how) to handle your
market," i.e., to adapt your-
self to circumstances.

GE. Nostér mali nil quícquam primo; hic Phaédria 80
 Contínuo quandam náctus est puéllulam
 Citharístriam: hanc amáre coepit pérдите.
 Ea séruiebat lénoni inpuríssumo,
 Neque quód daretur quícquam; id curaránt patres.
 Restábat aliud níl nisi oculos páscere, 85
 Sectári, in ludum dúcere et reddúcere.
 Nos ótiosi operám dabamus Phaédriae.
 In quo haéc discebat lúdo, exaduorsum ílico
 Tonstrína erat quaedam: híc solebamús fere
 Plerúmque eam opperíri, dum inde irét domum. 90
 Intérea dum sedémus illi, intéruenit
 Aduléscens quidam lácrumans. nos mirárier;
 Rogámus quid sit. 'númquam aeque' inquit 'ác modo
 Paupértas mihi onus uísumst et miserum ét graue.
 Modo quándam uidi uírginem hic uicíniae 95
 Miserám suam matrem lámentari mórtuam;
 Ea síta erat exaduórsum, neque illi béníuolus

80. *noster*, "my (young master);"
sc. fecit.

81. *continuo*, "at once."—*puellulam citharistriam*, "a little harpist."

83. *seruiebat*, "was the slave of."

84. *quicquam*, *sc. erat*.

85. *oculos pascere*, "feast his eyes (on her)."

86. *ludum*, "school," for music.

88. Order: *in ludo quo*, etc.—*exaduorsum ilico*, "right opposite."

89. *tōnstrīna*, -ae, f., "barber-shop." See Johnston, *Private Life*, §253.

91. *illi* = *illic*.

92. *mirarier* = *mirari*, historical infinitive.

93. *aeque . . . ac*; cf. *simili . . . atque* (31).—*modo*, "just now."

95. *hic uicinia*, "in this neighborhood," partitive genitive with adverb.

97. *sita erat*, "had been laid out."

Neque nótus neque cognátus extra unam ániculam
 Quisquam áderat, qui adiutáret funus: míseritumst.
 Virgo ípsa facie egrégia'. quid uerbís opust? 100
 Commórat omnis nós. ibi continuo Ántipho
 'Voltísne eamus uísere?' alius 'cénseo:
 Eámus; duc nos sódes'. imus, uénimus,
 Vidémus. uirgo púlchra, et quo magis díceres,
 Nil áderat adiuménti ad pulchritúdinem: 105
 Capíllus passus, núdus pes, ipsa hórrida,
 Lacrumaé, uestitus túrpis; ut, ni uís boni
 In ípsa inesset fóрма, haec formam exstínguerent.
 Ille, qui íllam amabat fídicinam, tantúm modo
 'Satis' ínquit 'scitast'; nóster uero. . DA. Iám scio: 110
 Amáre coepit. GE. Scín quam? quo euadát uide.

99. *miseritumst*, "I pitied her."

101. *commorat* = *commouerat*. *ibi*, "thereupon."

102. *uoltisne* = *uoltisne*.—*uisere*: an example of the infinitive of purpose sometimes found in Terence after verbs of motion.

103. *sodes* = *si audes*, "please." cf. *sis* (59). In *sodes* we see the survival of the original force of *audeo*, *to desire*; cf. *avidus*.—*imus*, *uénimus*, *uidemus*: the asyndetic style is adopted to express the rapidity of their actions.

104. *quo* . . . *diceres*, "more reason for one's saying so,"

second singular indefinite.

106. *passus*, "disheveled," from *pando*.

107. *uis boni*, "a great deal that was good," lit., "a power of good."

108. *forma* . . . *formam*, a play upon two meanings of the word, "form . . . beauty."

109. *ille*, Phaedria. Scan *ill(e) qu(i) illam*. See Introduction xii.—*tantum modo*, "only."

110. *scita*, "pretty."—*vero*, "but."

111. *scin* = *scisne*.—*quo euadat*, "how (the affair) turns out."

Postridie ad anum recta pergit; obsecrat
 Vt sibi eius faciat copiam. illa enim se negat
 Neque eum aequom ait facere: illam ciuem esse Atticam,
 Bonam bonis prognatam: si uxorem uelit, 115
 Lege id licere facere; sin aliter, negat.

Noster quid ageret nescire: et illam ducere
 Cupiebat et metuēbat absentem patrem.

DA. Non, si redisset, ei pater ueniam daret?

GE. Ille indotatam uirginem atque ignobilem 120
 Daret illi? numquam faceret. DA. Quid fit denique?

GE. Quid fiat? est parasitus quidam Phormio,
 Homō confidens: qui illum di omnes perduint!

DA. Quid is fecit? GE. Hoc consilium quod dicam
 dedit:

'Lex est ut orbae, qui sint genere proximi, 125
 Eis nubant, et illos ducere eadem haec lex iubet.
 Ego te cognatum dicam et tibi scribam dicam;
 Paternum amicum me adsimulabo uirginis;

112. *recta*, sc. *uia*.

113. *ut . . . copiam*, "that she (sc. *anus*) give him a chance to meet her." Scan, *eius*.—*illa enim*, "(but) she indeed," *enim* being, as it usually is in Terence, a corroborative particle.—*negat se*, "refuses."

114. *ciuem*, feminine.

115. *uxorem*, "as his wife."

117. *nescire*, historical infinitive.—*ducere*: cf. 39 *duxisse uxorem*.

121. *daret* echoes *daret* of 119.

123. *confidens*, "bold."—*qui*, an old ablative used as an adverb, frequent in introducing imprecations. Cf. *utinam* in wishes.—*perduint*, old form of present subjunctive.

125. *orbae*, "orphans."

126. *nubere* is used of women marrying, as *ducere* of men.

127. *tibi scribam dicam*, "I'll bring an action against you." Note *dica*, -ae, f., "a lawsuit," "an action."

Ad iūdicēs ueniēmus; qui fuerit pater,
 Quae māter, qui cognāta tibi sit, ōmnia haec 130
 Cōfingam, quod erit mihi bonum atque cōmodum.
 Quom tu hōrum nil refelles, uincam scilicet.
 Pater āderit; mihi parātae lites: quid mea?
 Illā quidem nostra erit'. DA. Iocularem audāciam!
 GE. Persuāsumst hominī: factumst; uentumst; uinci-
 mur; 135
 Duxit. DA. Quid narras? GE. Hōc quod audis.
 DA. Ó Geta,
 Quid té futurumst? GE. Nescio hercle; unum hōc scio:
 Quod fōrs feret, ferēmus aequo animo. DA. Placet.
 Em istūc uirist officiū. GE. In me omnis spēs mihist.
 DA. Laudo. GE. Ad precatorem ādeam credo, qui
 mihi 140
 Sic ōret: 'nunc amitte quaeso hunc; cēterum
 Posthāc si quicquam, nīl precor'. tantūm modo
 Non āddit: 'ubi ego hinc ābiero, uel occidito'.
 DA. Quid paedagogus ille, qui citharistriam?

129. qui, "who."

130. qui, "how."

131. quod, "so far as."

133. quid meā, sc. *rē fert*.

136. quid narras, "you don't say so!" a frequent expression in colloquial Latin.

137. quid te futurumst, "what will be (done) with you?" A similar use of *feri* with the ablative occurs.

138. placet, "I like that."

140. precatorem, "inter-

cessor," one who would plead with his master in his behalf. —adeam, "I will go," volitive subjunctive.

142. si quicquam, sc. *admisserit*.—tantum modo non, "all but."

143. uel intensifies.—Scan, uel occidito, Iambic Law. See Introduction xii.

144. paedagogus, "attendant," a humorous appellation of Phaedria on account of his

Quid rei gerit? *GE.* Sic, tenuiter. *DA.* Non multum habet 145

Quod det fortasse? *GE.* Immo nil nisi spem meram.

DA. Pater eius rediit an non? *GE.* Non dum. *DA.*

Quid? senem

Quoad expectatis uostrum? *GE.* Non certum scio,
Sed epistulam ab eo adlatam esse audiui modo

Et ad portitores esse delatam: hanc petam. 150

DA. Num quid, Geta, aliud me uis? *GE.* Vt bene sit tibi. (*Exit Davus. Geta calls to a slave within.*)

Puer, heus. nemon hoc prout? (*Enter a slave.*

Geta gives him the bag.) cape, da hoc Dorcio.

devotion to the little harpist. Properly speaking, the *paedagogus* was the slave whose duty it was to attend a child to and from school.—*qui citharistriam*, sc. *sectabatur*.

145. *quid rei gerit*, "how is he getting along?"—*sic, tenuiter*, "so so, poorly."

146. *fortasse? immo*: *hiatus*. See Introduction xiii. —*immo*, corrective as usual; it introduces the substitution of *nil*, etc., for the *non multum* suggested in 145. Translate, "say rather."

147. *pater*, *Chremes*.

147. *senem uostrum*, *Demi-pho*.

143. *quoad expectatis*, "when do you expect?"—*certum*, "for a certainty."

150. *portitores*, "custom-house officials."

151. *num . . . uis*, "nothing else you want of me, is there?"—a common formula of farewell.—*me*, accusative.—*ut*, etc., sc. *uolo*—a polite substitute for a negative reply.

152. *puer, heus*: he calls out to some slave within the house.—*Dorcio*: *Dorcium*, one of the female slaves of *Demi-pho's* household.

ACT II

SCENE 1

Antipho and Phaedria discuss their respective situations, each deploring his own and envying the other's lot.

[Enter Antipho and Phaedria from Chremes' house.]

ANTIPHO

PHAEDRIA

AN. Ádeon rem redísse, ut qui mi cónsultum optumé uelit esse,

Phaédria, patrem ut éxtimescam, ubi ín mentem eius aduénti ueniat!

Quód ni fuissem incógitans, ita éxpectarem, ut pár fuit. 155

PH. Quid istúc est? AN. Rogitas? quí tam audacis fácinoris mihi cónsciu's?

Quód utinam ne Phórmioni id suádere in mentem incidisset

Neú me cupidum eo ínpulisset, quód mihi principiúms mali!

153. *adeon rem redisse*, "(to think that) the matter has come to this," accusative with infinitive in an exclamation. The use of the particle *-ne* in such cases is not infrequent.—*qui . . . esse*, "who would be most interested in my welfare."

154. *ut*, a mere repetition of the preceding *ut*.—*aduenti*=*aduentūs* of classical period.

156. *istuc*: the final syllable of this word, whether it is a pronoun (as. here) or an adverb, is long, *c* representing *cc*.—*consciu's* = *conscius es*.

157. *quod*, "but."

Nón potitus ésssem: fuisset tum illos mi aegre aliquód
dies,

At nón cottidiána cura haec ángeret animum,
PH. Aúdio. 160

AN. Dum expécto quam mox uéniat qui adimat hánc
mihi consuetúdinem.

PH. Aliís quia deficit quód amant aegrest; tibi quia
superést dolet:

Amóre abundas, Antipho.

Nam túa quidem hercle céрто uita haec éxpetenda
optándaque est.

Ita mé di bene ament, út mihi liceat tám diu quod amó
frui, 165

Iam depecisci móрте cupio: tú conicito cétera,
Quid ego éx hac inopiá nunc capiam, et quíd tu ex
istac cópia;

Vt ne áddam quod sine súmptu ingenuam, liberalem
nactus es,

Quod habés, ita ut uoluísti, uxorem síne mala famá
palam: 169

Beátus, ni unum désit, animus quí modeste istaéc ferat.

159. **non potitus essem**, "I should not have won her."—**aliquod**=*aliquot*.

160. **audio**: Phaedria shows impatience.

161. **consuetudinem**, "union" i. e., with Phanium.

162. **aliis**: he is thinking of his own case.

165. **ita me di bene ament**, **cupio**, "so may the gods help

me. I desire."—**ut**, "provided that," depending upon the following sentence.

166. **depecisci morte**, "barter my life."

167. **istac**, form with demonstrative particle *-ce*, instead of *istā*. Cf. **istaec** (170)=*ista*.

168. **ut ne**=*ne*.—**liberalem**, "cultured."

Quod sí tibi res sit cum eó lenone quó mihist, tum
séntias.

Ita pléríque ingenió sumus omnes: nóstri nosmet
paénitet.

AN. At tú mihi contra núnc uidere fortunatus, Phaédria,
Quoi de íntegro est potéstas etiam cónsulendi, quíd
uelis:

Retinére amorem an mittere; ego in eum incidi infelix
locum,

Vt néque mihi eius sit ámittendi néc retinendi cópia.

Sed quíd hoc est? uideon égo Getam curréntem huc
adueníre?

Is est ípsus. ei, timeó miser, quam hic míhi nunc
nuntiét rem.

SCENE 2

Geta comes in great excitement with the news that Antipho's
father, Demipho, has returned to Athens: he himself has just
seen him at the harbor. Geta and Phaedria try to induce
Antipho to face the old man, but Antipho's courage is not
equal to the interview. He runs away at his father's approach,
and the other two are left behind to bear the brunt of Demipho's
wrath.

[Enter Geta running, L.]

GETA

ANTIPHO

PHAEDRIA

GE. (to himself, not seeing Antipho and Phaedria)

Núllus es, Getá; nisi iam aliquod tibi consilium
célere réperis:

Íta nunc inparátum subito tánta te inpendént mala; 180

174. *quoi*=*cui*.—*de integro*,
“anew.”

176. *copia*, “opportunity.”

179. *nullus es*, “it’s all over
with you.” He is talking to
himself.

Quae néque uti deuitém scio neque quó modo me inde
éxtraham;

Nam nón potest celári nostra díutius iam audácia.

AN. (to *Phaedria*) Quid illíc commótus uenit?

GE. Tum témporis mihi púnctum ad hanc rem est:
érus adest. AN. (to *Phaedria*) Quid illúc malist?

GE. Quód quom audierit, quód eius remedium ínuen-
iam iracúndiae?

Loquárne? incendam; táceam? instigem; purgem me?
laterém lauem.

Heú me miserum! quóm mihi paueo, tum Ántipho me
excrúciat animi:

Eíus me miseret, eí nunc timeo, is núnc me retinet; nam
ábsque eo esset,

Récte ego mihi uidíssem et senis essem últus iracúndiam:

Áliquíd conuasássem atque hinc me cónicerem pro-
tinam ín pedes.

AN. (to *Phaedria*) Quam nam híc fugam aut furtúm.
parat?

GE. Sed ubi Ántiphonem réperiam? aut qua quaérere
insistám uia?

181. inde extraham, "I can
extricate myself from them."

183. illic=*ille*, Geta.

184. erus, Demipho.

186. laterem lauem, "I
should be washing a brick."
To attempt to wash the color
out of a brick was proverbial
for useless labor.

187. quom . . . tum, "on the
one hand . . . on the other."—

animi, locative, "in mind."

188. absque eo esset, "were
it not for him."

189. mihi uidissem, "I
should have looked out for
myself."

190. aliquid conuasassem,
"I'd have packed up some-
thing."

192. quaerere insistam, "set
about finding (him)."

PH. (to Antipho) Te nóminat. AN. (to Phaedria)
Nescío quod magnum hoc núntio expectó malum.

PH. Ah.

[Sanus es?] GE. Domum íre pergám; ibi plúrimumst.

PH. Reuocémus hominem. AN. (to Geta) Sta
fílico. GE. (without looking back) Hem,

Sátis pro imperio, quísqvis es. AN. Geta. GE. (look-
ing back) Ípsest quem uolui óbuiam. 195

AN. Cédó, quid portas, óbsecro? atque id, sí potes,
uerbo éxpedi.

GE. Fáciam. AN. Eloquere. GE. Módo apud por-
tum.. AN. Meúmne? GE. Intellexti. AN.

Óccidi. PH. Hem.

AN. Quíd agam? PH. (to Geta) Quid aís? GE.
Huíus patrem uidísse me et patruóm tuom.

AN. Nám quod ego huic nunc súbito exitio rémedium
inueniám miser? 200

(Apostrophizing Phanium) Quód si eo meae fortúnae
redeunt, Phánium, abs te ut dístrahar,

Núllast mihi uita éxpetenda. GE. Ergo ístaec quom
it: sint, Ántipho,

Tánto nagis te aduígilare aequomst: fórtis fortuna
ác uat.

194. *mun* = *sanusne*. —
plurimu, "generally."

195. *o imperio*, "imper-
iously." — *uolui obuiam*: cf.
obuiam, *nabar* (52).

196. *cédō*, this old impera-
tive, "bring hither," "show,"

here means "tell." — *uerbo*, "in
a word." He could not wait
for a long explanation.

201. *eo . . . ut*, "to this . . .
that." — *Phanium*, Antipho's
wife.

AN. Nón sum apud me. GE. Atqui ópus est nunc quom máxume ut sis, Ántipho;

Nám si senserít te timidum páter esse, arbitrábitur 205

Cómmueruisse cúlpan. PH. Hoc uerumst. AN. Nón possum inmutárier.

GE. Quíd faceres, si aliúd quid grauius tíbi nunc faciundúm foret?

AN. Quom hóc non possum, illúd minus possem. GE. Hoc níhil est, Phaedria: ílicet.

Quíd hic conterimus óperam frustra? quín abeo?

PH. Et quidem ego? (*They turn to leave the stage*)

AN. Óbsecro,

Quíd si adsimulo? (*assuming a bold expression*) Sátinest?

GE. (*without looking at him*) Garris. AN. Vóltum contemplámini: em, 210

Sátine sic est? GE. (*looking at him*) Nón. AN. Quid

si sic? GE. Própemodum. AN. Quid síc? GE.

Sat est:

204. **apud me**, "myself."
—**nunc quom maxume**, "now especially." Cf. *tum quom maxume*, "then especially."

206. **inmutarier** = *inmutari* reflexive, "change my nature."

207. The imperfect is used because the supposition is contrary to fact.—**gravius**, "more disagreeable."

208. **quom**, "since." Note the use of the indicative with causal *quom* in Terence.

208. **possem**, for tense, cf. *faceres* (207)—**ílicet** = *ire licet*, "let us go," lit., "one may go." The expression was originally used in dismissing an assembly.

209. **quín** = *qui + ne*, "why not?"

210. **satinest** = *satine est*. Masks were not worn by actors in Terence's time. — **em**, "there!"

Ém, istuc serua; et uérbum uerbo, pár pari ut respón-
deas,

Né te irátus suís saeuidicis díctis protelét. *AN.* Scio.

GE. Vt coactum te esse inuitum. *PH.* Lége, iudició.

GE. Tenes?

(*Sees Demipho in the distance*) Séd quis hic est
senéx, quem uideo in última platea? ípsus est. 215

AN. Non pòssum adesse. (*Turns to go*) *GE.* Ah, quíd
agis? quo abis, Ántipho?

Mane, ínquam. *AN.* Egomet me nóui et peccatúm
meum:

Vobís commendo Phánium et uitám meam. (*Hurries
away*)—

PH. Geta, quíd nunc fiet? *GE.* Tú iam litis aúdiés;
Ego pléctar pendens, nîsí quid me fefèllerit. 220

Sed quód modo hic nos Ántiphonem mónuimus,
Id nósmet ipsos fácere oportet, Phaédria.

PH. Aufér mi 'oportet': quín tu quid faciam ímpera.

212. respondeas, volitive subjunctive, giving a command. The use of *ut* in such cases is purely formal, having come in as the opposite of *ne*.

213. saeuidicis, "furious."—protelet, "rout." This word is found only here.

214. Supply some verb of saying.—tenes, "understand?"

215. in ultima platea, "at the end of the street."—ipsus =ipse, Demipho.

217. egomet, the particle *-met* adds emphasis.

219. To make the contrast sharper, *tu* and *ego* are placed first in their respective sentences.—litis, "accusations."

223. quin impera, "command." *quin* (see note on 209) was first used with indicatives in questions. These negative questions were practically positive commands, and so *quin* came to be used with imperatives.

GE. Memínístin, olim ut fúerit uostra orátio,
In re íncipiunda, ad défendendam nóxiam, 225
Iustam íllam causam, fácilem, uincibilem, óptumam?

PH. Memini. *GE.* Ém, nunc ipsast ópus ea aut, si
quíd potest,

Melióre et callidióre. *PH.* Fiet sédulo.

GE. Nunc prior adito tu, égo in insidiis híc ero
Subcénturiatus, sí quid deficiás. *PH.* Age. (*Both*
withdraw to back of stage.) 230

SCENE 3

Demipho has heard of Antipho's marriage, and expresses his indignation in excited soliloquy. When Phaedria, coming forward, defends Antipho on the ground that he has been trapped into the marriage, the old man scoffs at his plea as that of an accomplice. Then Geta comes to Phaedria's support, but meets with little success. Demipho vows that he will not let Antipho live with his wife a single day, and demands an interview with Phormio.

[*Enter Demipho, L.*]

DEMIPHO

PHAEDRIA

GETA

DE. (*to himself, not seeing Phaedria and Geta*) Ítane
tandem uxórem duxit Ántipho iniussú meo?

224. *ut*, "of what character,"
lit. "how."

225. *ad defendendam noxiam*, "for saving us from blame," more literally, "for warding off blame."

226. *facilem*, "easily proved"
—*uincibilem*, "sure to win."

227. *ipsā*, i. e., *oratio* (224).—
—*quid*, "at all."

228. *fiet sedulo*, "I'll do my best."

229. *in insidiis*, "in ambuscade."

230. *subcenturiatus*, "as a reserve." Geta is using military metaphors.

231. *ita tandem*, "so then."
—*tandem* is not infrequently used in indignant questions.

Néc meum imperium—ac mıtto imperium—nón sim-
tatém meam

Reueréri saltem! nón pudére! o fácinus audax, ó Geta
Monítór! *GE. (aside)* Vix tandem! *DE.* Quid mihi
dicent aút quam causam réperient?

Demíror. *GE. (aside)* Atqui réperíam: aliud cúra. *DE.*
An hoc dicét mihi: 235

‘Inúitus feci; léx coëgit’? aúdio, fateór. *GE. (aside)*
Places.

DE. Verúm scientem, tácitum causam trádere ad-
uorsáriis,

Etiámne id lex coëgit? *PH. (to Geta)* Illud dúrum.
GE. (to Phaedria) Ego expediám: sine.

DE. Incértumst quid agam, quía praeter spem atque
íncredibile hoc mi óbtigit:

Ita sum ínritatus, ánimum ut nequeam ad cógitandum
instítuere. 240

Quam ob rem ómnis, quom secúndae res sunt máxume,
tum máxume

232. mitto, “pass over.”

233. reuereri, pudere infinitives used in exclamation.

234. uix tandem “(he has come to me) at last!” Geta expresses his surprise that Demipho had not assailed him at the very beginning. *Tandem* points to the fact that Geta’s name had been mentioned only after Antipho’s; *uix* implies that it had been almost passed over.

235. aliud cura, “don’t

trouble about that,” lit., “care for something else;”—*an* here introduces a simple question.

237. verum scientem, tacitum, “but wittingly, without a word.”

238. illud durum (est).—sine, “leave it to me.”

239. praeter spem, “unexpectedly.”

240. animum instituere, “apply my mind.”

241. Construe, omnis oportet.

Meditári secum opórtet, quo pacto áduorsam aerum-
nám ferant,

Perícła, damna, exsília: peregre rédiens semper cógitet
Aut fili peccatúm aut uxoris mórtē aut morbum
filiae;

Commúnia esse haec, fíeri posse, ut né quid animo sít
nouom; 245

Quidquíd praeter spem euéniat, omne id députare esse
ín lucró.

GE. O Phaédria, incredíbile[st] quantum erum ánte
eo sapiéntia.

Meditáta mihí sunt omnia mea incómmoda, erus si
rédierit:

Moléndumst in pistríno, uapulándum, habendae cómp-
pedes,

Opus ruri faciundum: hórum nil quicquam áccidet
animó nouom. 250

Quidquíd praeter spem euéniet, omne id députabo esse
ín lucró.

Séd quid cessas hóminem adire et blánde in principio
ádloqui? (*Phaedria comes forward*).

DE. Phaédriam mei frátris uideo fílium mi ire óbuiam.

243. peregre rediens, "re-
turning from abroad."

245. communia esse haec
depends upon *cogitet* (243).—
ut ne=ne.

246. deputare depends upon
oportet.

247. quantum ante eo, "how
far I surpass."

248. incommoda, "troubles."

250. ruri: slaves always
dreaded to be sent to country
estates, where the work was
heavier and the treatment
harsher.—nil quicquam, "not
any."

251. He mockingly repeats
the substance of Demipho's
words (246).

PH. Mi pátrue, salue. DE. Sáluē; sed ubist Ántipho?

PH. Saluóm uenire . . DE. Crédo; hoc respondé mihi.

PH. Valet, hic est; sed satin ómnia ex senténtia?

DE. Vellém quidem. PH. Quid istúe est? DE. Rogitas,

Phaédria?

Bonás me absente hic cónfecistis núptias.

PH. Eho, an íd suscenses núnc illi? GE. (*aside*) Artíficém próbúm!

DE. Egon ílli non suscénseam? ipsum géstio — 260

Dari mi ín conspectum, núnc suā culpa út sciat

Leném patrem illum fáctum me esse acérrumum.

PH. Atquí nil fecit, pátrue, quod suscénseas.

DE. Ecce autótem similia ómnia! omnes cóngruont:

Vnúm quom nóris, ómnis nóris. PH. Háud itást. 265

DE. Hic in nóxiast, ille ád dicendam caúsam adest;

Quom illést, hic praestóst: trádunt operas mútuas.

255. *saluom uenire*, sc. *te gaudeo*: Demipho cuts his nephew's greeting short.

256. *hic*, "here." — *ex sententia*, "to your liking."

257. *uellem quidem*, practically an optative subjunctive.

258. *bonas*, ironical.

259. *id suscenses . . . illi*, "are you angry at him for that?" cf. *quod suscenseas* (263).

260. *egon . . . suscenseam*, "shouldn't I be angry at him?"

—subjunctive of obligation or propriety.

260. *suā culpā*.

262. *lenem patrem illum*, in apposition to *me*.

265. *quom . . . noris*, "when you know one, you know all."

In both cases *noris* is subjunctive, which, in the second singular indefinite, is regularly used not only in generalizing clauses, but also in independent general statements of facts.

266. *hic*: see Introduction xiii—in *noxia*, "in fault."

GE. (*aside*) Probe hórur facta inprúdens depinxít senex.

DE. Nam ni haéc ita essent, cum illo haud stares, Phaédria.

PH. Si est, pátrúe, culpam ut Ántipho in se admiserit, Ex quá re minus rei fóret aut famae témpérans, 271 Non caúsam dico quín quod méritus síť ferat.

Sed sí quis forte málitia fretús sua

Insídias nostrae fécit adulescéntiae

Ac úcít, nostran cúlpa east an iúdicum; 275

Qui saépe propter inúidiám adimunt díviti

Aut própter misericórdiam addunt paúperi?

GE. (*aside*) Ni nóssem causam, créderem uera húnce loqui.

DE. An quísqúam iudex ést, qui possit nóscere

Tua iústa, ubi tute uérbum non respóndéas, 280

Ita ut ille fecit? PH. Fúñctus adulescéntulist

Offícium liberális: postquam ad iúdíces

Ventúmst, non potuít cógitata, próloqui;

Ita eúm tum tímídum ibi óbstupéfecit pudor.

268. *inprudens*, "without knowing it."

270. *culpam in se admiserit*, "has committed a fault." In *admittere in se* as opposed to *committere* the emphasis is on the moral aspect of the deed.

271. *ex . . . temperans*, "which would result in his being careless of his fortune or good name."

273. *malitia*, "sharp practice."

275. *iudicium*; the genitive

is frequently used in co-ordination with a possessive pronoun.

280. *tua iusta*, "the justice of your claims." —*tute*: the particle *-te* adds emphasis to the pronoun.

282. *officium*; *fungi* always takes the accusative in Terence.

283. *cogitata*, "what he had thought out."

284. *ibi*, i. e., in court.—*obstupefecit*: the antepenult is long.

GE. (*aside*) Laudo hunc. sed cesso adire quam primum senem? 285

(*going up to him*) Ere, salve; saluom te aduenisse gaudeo. DE. Oh,

Bone custos, salve, columen uero familiae,
Quoi commendavi filium hinc abiens meum!

GE. Iam dudum te omnis nos accusare audio
Inmerito, et me horunc omnium inmeritissimo. 290

Nam quid me in hac re facere uoluisti tibi?
Seruom hominem causam orare leges non sinunt,

Neque testimoni dictiost. DE. Mitto omnia:

Do istuc 'inprudens timuit adulescens';
'Tu seruo's'; uerum si cognatast maxime, 295

Non fuit necesse habere; sed id quod lex iubet,
Dotem daretis, quaereret alium uirum.

Qua ratione inopem potius ducebát domum?

GE. Non ratio, uerum argentum deerat. DE. Sumeret

285. *quam primum*, "as soon as possible."

287. *uero*, ironical.

290. *horunc* = *horum*. See note on 167.

292. *seruom hominem*, "a slave," *seruom* being used as an adjective. For the form in *-om* see note on 14. By the laws of Athens slaves could not be summoned into court to assist any of the parties in an action, nor were they admitted as witnesses except in murder trials.

293. *mitto*, "pass over."

294. *do*, "grant."

295. *seruo's* = *seruos es*.—*maxime*, "closely."

297. *daretis, quaereret*, subjunctive of obligation or propriety in past time.—*uirum*, "husband."

298. *qua ratione*, "on what account."

299. *ratio*: Geta ventures on a mild pun in using the same word as Demipho with a different meaning; Translate, "it wasn't on account—it was cash down that was wanted." (Morgan.)

Alicunde. *GE.* Alicunde? nñhil est dictu fácilis. 300

DE. Postrémo si nullo álio pacto, faénore. *GE.* Hui,

Dixísti pulchre! síquidem quisquam créderet

Te uíuo. *DE.* Non, non síc futurumst; nón potest.

Egon íllam cum illo ut pátiar nuptam unúm diem?

Nil suáue meritumst. hóminem cónmonstrárier 305

Mihi istúm uolo aut ubi hábitet demonstrárier.

GE. Némpe Phórmionem? *DE.* Istúm patronum
múlieris.

GE. Iam fáxo hic aderit. *DE.* Ántipho ubi nunc ést?

GE. Foris.

DE. Abi, Phaédria, eum requíre atque húc adduce.

PH. Eo:.

Rectá uia quidem ílluc. (*Exit into Dorio's house*) *GE.*

(*aside*) Némpe ad Pámphilam. (*Exit R*) 310

DE. Ego deós penatis hínc salutatúm domum

300. **alicunde**, "from some other source."

301. **faenore**, "(he should have borrowed it) on interest."
—**hui**, monosyllabic.

302. **pulchre**, ironical.

303. **te uiuo**: a loan to a minor, whose father was alive, could not legally be recovered.
—**non futurumst**, "it is not to be," i. e., he will never consent to Antipho's keeping Phanium as his wife.

304. **egon . . . ut patiar**, "what! I let!" *ut*, with or without interrogative *-ne*, is

used with questions or exclamations of indignation. The subjunctive is volitive in origin.

305. **nil suaue meritumst**, "harsh treatment is what they deserve." **meritum** is a substantive. *Sc. eorum*.—**com-monstrarier** = *commonstrari*.

307. **nempe Phormionem**, "you mean Phormio." Scan, *nēmp(e) Phōrmionem*. See Introduction xii.

308. **faxo**, an old future form, here used parenthetically. Translate "I'll see to it."—**foris**, "out."

house
Deuórtar; inde ibo ád forum atque aliquód mihi
Amícos aduocábo, ad hanc rem qui ádsient,
Vt ne ínparatus sún, si ueniat Phórmio. (*Exit into his house*).

ACT III

SCENE 1

Phormio has seen Phormio. They have been discussing the latest developments in Antipho's affairs, and Phormio questions the slave about Demipho's bearing. He deliberates as to the best method of dealing with the old man, and decides upon a plan. He reveals some of his experiences as a parasite.

[*Enter Phormio and Geta, R.*]

PHORMIO

salutem GETA *salutem*

PH Ítane patris aís aduentum uéritum hinc abiisse?

GE. Ádmodum.

315

PH. Phánium relíctam solam? GE. Síc. PH. Et iratúm senem?

GE Óppido. PH. (*to himself*) Ad te súmma solum, Phórmio, rerúm *redit*.

Túte hoc intristí; tibi omnest éxedendum: accíngere.

311. salutatum, supine, "to reverence," the custom on returning home from a journey.

312. aliquod = aliquot.

314. ut ne: cf. 245.

315. itane ais, "so you say."
—Scan, aís.—admodum, very.

316. sic, "yes."

317. oppido, "exceedingly."

—summa rerum, "the main issue."—redit, "devolves."

318. tute: see note on 280.—hoc intristi, etc., a culinary metaphor, "you have made this (dish)." interere literally means "to rub or grate into."
—accingere, "get ready."

GE. Óbsecro te. PH. (to himself, paying no attention to Geta) SÍ rogabit . . GE. Ín te spes est. PH. (to himself) Éccere,
 Quid si reddet? GE. Tu ímpulisti. PH. (to himself) Síc, opinor. GE. Súbueni. 320
 PH. (to Geta) Cédo senem: iam instrúcta sunt mi in córde consilia ómnia.
 GE. Quid ages? PH. Quid uis, nísi uti maneat Phánium atque ex crímine hoc
 Ántiphonem erípiam atque in me omnem íram deriuém senis?
 GE. Ó, uir fortis átque amicu's. uérum hoc saepe, Phórmio,
 Véreor, ne istaec fórtitudo in néruom erumpat dénique. PH. Ah, 325
 Nón itast: factúmst periculum, iám pedum uisást uia. Quód me censes hómines iam deuérberasse usque ad nécem,
 Hóspites, tum cúis? quo magis nóui, tanto saépius.

319. si rogabit: Phormio continues to talk to himself without paying any attention to Geta's interruptions.

320. reddet, "retort."—sic: Phormio after considering the different aspects of the question has decided upon a course of action.

321. cedo, "produce." See note on 196.—corde, "mind."

322. uti=ut.

323. deriuem, "turn aside."

325. erumpat, "may end in," lit., "break out into."

326. periculum = *periculum*, "test," the first meaning of the word.—uia pedum, "my course."

327. quod = *quot*.—iam, "up to this time."—deuérberasse usque ad necem; Phormio is probably exaggerating.

328. quo = *quanto*,

Cédo dum, enumquam iniúriarum audísti mihi scrip-
tám dicam?

GE. Quí istuc? PH. Quia non rete accipitri ténnitur
neque miluo, 330

Quí male faciunt nóbis; illis quí nil faciunt ténnitur,
Quía enim in illis frúctus est, in íllis opera lúditur.

Áliis aliunde ést periculum, unde áliquíd abradí potest:
Míhi sciunt nihil ésse. dices ducent damnatúm do-
mum:

Alere nolunt hóminem edacem, et sápiunt mea sen-
téntia, 335

Pró maleficio sí beneficium súmum nolunt réddere.

GE. Nón potest satis pro mérito ab illo tibi referri
grátia.

PH. Ímmo enim nemo sátis pro merito grátiam regí
refert.

Téne asymbolúm uenire unctum átque lautum e bálineis,

329. *cedo dum*, "come, tell me." This enclitic *dum* is frequently used with imperatives — *enumquam* (*en* + *umquam*): *en* adds intensity to the question.—*iniuriarum dicam*, "an action for damages."
—*scriptam*: see note on 127.

330. *qui*, "why?"—*tennitur* = *tenditur*.

332. *enim* is frequently used with *quia*. Translate "indeed"
—*fructus*, "profit."

333. *aliunde*, "from different sources."—The clause introduced by *unde* qualifies *aliis*.

—*abradi*, "be exacted," lit., "scraped off."

337. *potest*.—*referre gratiam* means "to show one's gratitude."

338. *immo* is used here to introduce a more sweeping statement than that contained in the previous line. Translate, "say rather."—*regi*: a patron is sometimes called *rex*.

339. For *-ne* see note on 153.
—*asymbolum*: ἀσύμβολος is properly used of one *who does not contribute anything to a feast*. Translate, "scot-free."

Ótiosum ab ánimo, quom ille et cūra et sumptu ab-
súmitur! 340

Dúm tibi fit quod pláceat, ille ríngitur: tu rídeas,
Priórior bíbas, priórior decumbas; cēna dubia adpónitur.

GE. Quid istuc uerbi est? PH. Vbi tu dubites quíd
sumas potíssimum.

Haéc quom rātionem íneas quam sint suāuia et quam
cāra sint,

Éa qui praebet, nón tu hunc habeas pláne praesentém
deum? 345

GE. (*seeing Demipho approaching*) Sénex adest: uide
quíd agas; prima cóitios acérruma.

Si eám sustinuerís, postilla iam, út lubet, ludás licet.
(*They retire to back of stage*)

340. ab animo, "in mind."—**ille**, the patron who gives the dinner.

341. ringitur, "chafes." The word was originally used of a dog snarling and showing his teeth.—**rideas**, etc., subjunctive of second singular indefinite in a generalizing statement of fact. See note on 265.

342. decumbas, "you recline," i.e., on the dining-couch.—**dubia**, "doubtful," explained by **ubi tu dubites**, "at which you are in doubt." That the adjective needed explanation is shown by Geta's ques-

tion, *quid*, etc.—**potissimum**, "in preference to everything else."

344. rationem ineas, "you reckon up," subjunctive of second person singular indefinite in a generalizing clause.

345. non tu habeas, "do you not consider." For mood, see note on *rideas* (341).—**plane**, with *habeas*.—**praesentem**, "powerful."

346. coitio, "clash."

347. postilla (*post* + ablative *illā*; cf. *postea*), "afterwards."

SCENE 2

Demipho and three friends, whom he has asked to help him with their advice, enter from the Forum. To attract their attention Phormio begins a loud discussion of the case with Geta. He says that Demipho had treated his poor relative with neglect and contempt during his life-time, and now was showing the same heartlessness in denying the claims of his daughter. Demipho turns to him and demands an explanation. They exchange angry words and threats.

[Enter Demipho and his three advisers, R.]

DEMIPHO HEGIO CRATINVS CRITO PHORMIO GETA

DE. (to his friends) Enúinquam quóiquam cóntumeliósius

Audístis factam iniúriam quam haec ést mihi?

Adeste quaeso. GE. (aside to Phormio) Irátus est.

PH. (aside to Geta) Quin tu hóc age: 350

Iam ego hunc agitato.—(in a loud voice) Pró deum inmortalium,

Negat Phánium esse hanc síbi cognatam Démipho?

Hanc Démipho negat ésse cognatám? GE. Negat.

PH. Neque éius patrem se scíre qui fuerít? GE. Negat.

DE. (to his friends) Ipsum ésse opinor dé quo agebam: séquimini. 355

348. *quoiquam* = *cuiquam*.

350. *quin*: for its use with imperative, see note on 223.—*hoc age*, "look you," an expression frequently used to attract some one's attention.

351. *agitabo*, "I'll stir him up."

354. *neque*, etc.: note the order: what in English would be the subject of the dependent clause is in Latin the object of the preceding infinitive.

355. *de quo agebam*, "whom I was discussing."

[*PH.* Nec Stílphonem ipsum scíre qui fuerít? *GE.*
Negat.]

PH. Quia egéns relictast mísera, ignoratúr parens,
Neclégitur ipsa. uíde auarítia quíd facit.

GE. Si erum ínsimulabis málitiae, male aúdiēs. 359

DE. O audáciam! etiam me últro accusatum aduenit.

PH. Nam iam ádulescenti níhil est quod suscénseam,
Si illúm minus norat: quíppe homo iam grándior,
Paupér, quoi in opere uíta erat, rurí fere

Se cóntinebat; íbi agrum de nostró patre
Coléndum habebat. saépe interea míhi sénex 365

Narrábat se hunc neclégere cognatúm suom;
At quém uirum! quem ego uíderim in uíta óptimum.

GE. Videás te, atque illum nárras! *PH.* I in
malám crúcem!

Nam ní éum esse existumássem, numquam tám grauis
Ob hanc ínimicitias cáperem in uostram fámiliam, 370
Quam is áspernatur núnc tam inliberáliter.

358. facit: the indicative is frequently used in indirect questions in early Latin.

359. male audies; see note on 20.

360. ultro indicates something *beyond* what would be expected. Translate, "actually."

361. quod suscenseam; cf. 259 and 263.

362. illum, Phanium's father. —**grandior,** "advanced in years."

367. uiderim, subjunctive

in restrictive relative clause.

368. uideas te atque illum narras, "look at yourself as you describe him," i. e., contrast your own rascally character with the fine qualities you have described; **atque** = *ut*, "as." — **I in malam crucem:** for serious offences slaves were crucified, hence this form of imprecation.

370. ob hanc, i. e., Phanium. — **numquam caperem,** "I should never have incurred."

GE. Pergín ero absenti mále loqui, inpuríssume?

PH. Dignum aútem hoc illost. GE. Aín tamen, carcér?
DE. Geta!

GE. (to Phormio, pretending not to hear Demipho)
Bonórum extortor, légum contortór. DE. Geta!

PH. (aside to Geta) Respónde. GE. (turning around)
Quis homost? ehem. DE. (to Geta) Tace. GE.
(to Demipho) Absentí tibi

375

Te indígnas seque dígnas contumélias

Numquám cessauit dícere hodie. DE. (to Geta) Désine.
(to Phormio) Aduléscens, primum abs te hóc bona
ueniá peto.

Si tibi placere pótis est, mi ut respóndeas:

Quem amícum tuom ais fuisse istum, explaná mihi, 380
Et quí cognatum mé sibi esse díceret.

PH. Proínde expiscare quási non nosses. DE. Nós-
sem? PH. Ita.

372. *pergin* = *pergisne*.

373. *ignum*, "deserved."—
tamen, "still," i. e., in spite of
Geta's protest.—*carcer*, "jail-
bird."

377. *hodie*, used without
temporal force, for the sake of
emphasis, like our impatient
"now."

378. *bona uenia*, "with your
kind permission."

379. *potis*, here neuter. It
is also used as masculine and
feminine. The form *pote* is
equally indiscriminate as re-

gards gender. Notice, how-
ever, that *potis* is used before
vowels, *pote* before consonants.
—The *ut* clause depends upon
placere.

381. *qui*, the old ablative,
"how."

382. *expiscare*: in English
also we speak of *fishng* for
information.—*nosses*: the plu-
perfect is used because, ac-
cording to Phormio, Demipho
had known all along who Stilpo
was.—*nossem*, an echo of
nosses in both tense and mood.

DE. Ego me nego; tu quí ais, redige in mémoriam.

PH. Eho tú, sobrinum tuóm non noras? DE. Énicas.

Dic nómen. PH. Nomen? máxume. DE. Quid núnc taces? 385

PH. (*aside*) Perii hércle, nomen pérdidi. DE. Quid ais? PH. (*aside*) Geta,

Si méministi id quod ólim dictumst, súbice. (*to Demipho*) hem,

Non díco: quasi non nósses, temptatum áduenis.

DE. Ego autótem tempto? GE. (*aside*) Stílpo. PH. Atque adeo quíd mea?

Stilpóst. DE. Quem dixti? PH. Stílponem inquam nóueras. 390

DE. Neque égo illum noram néque mi cognatús fuit

Quisquam ístoc nomine. PH. Ítane? non te horúm pudet?

At sí talentum rém reliquissét decem,

DE. Di tíbi malefaciant! PH. Prímus esses mémoriter Progénem uostram usque áb auo atque atauo próferens. 395

383. *redige*, "recall."

385. *maxume*, "certainly."

386. *perdidi*, "I have forgotten."

387. *subice*, "prompt."

388. *temptatum*, supine, "to sound me."

389. *atque adeo*, "and besides."—*quid meā*; see note on 133.

392 *istoc* = *isto*. — *horum*,

a genitive of the persons, in whose presence shame is felt.

393. *talentum*, genitive plural.—*rem*, "estate."

394. *malefaciant*; the first four syllables make a proceleusmaticus.—*primus esses memoriter proferens*, "you would have been the first to cite from memory."

DE. Ita ut dícis. ego tum quom ádueníssem, quí mihi Cognáta ea esset, dicerem: itidem tú face.

Cedo qui ést cognata? *GE.* (*with pretended enthusiasm*)

Eu, nóster, recte: (*aside to Phormio*) heus tú, caue.

PH. Dilúcide expediúi quibus me opórtuit

Iudícibus; tum id si fálsum fuerat, fílius 400

Quor nón refellit? *DE.* Fílium narrás mihi?

Quoius dé stultitia dící ut dignumst nón potest.

PH. At tú qui sapiens és magistratús adi,

Iudícium de eadem caúsa iterum ut reddánt tibi;

Quandóquidem solús régnas et solí licet 405

Hic de eádem causa bís iudicium apíscier.

DE. Etsí mihi facta iniúriast, uerúm tamen

Potiús quam litis sécter aut quam te aúdiam,

Itidem út, cognata sí sit, id quod léx iubet

Dotís dare, abduc hánc, minas quinque áccipe. 410

PH. Hahahaé, homo suauis. *DE.* Quíd est? num

iniquóm póstulo?

An ne hóc quidem ego adipíscar, quod ius públicumst?

396. qui, "how."

398. cedo, "tell."

399. oportuit, sc. *expedire*.

401. quor = *cur*.

405. quandóquidem; first foot a dactyl.

406. apíscier = *apisci*, "obtain." In classical Latin the compound *adipisci* is more frequent.

407. uerum tamen, "but still."

408. litis sector, "go to law," anticipatory subjunctive.

409. itidem ut si, "just as if."

410. abduc . . . accipe; an anacoluthon. We should have expected some such form as *dabo quinque minas, si hanc abduxeris*, but in his excitement Demipho resorts to imperatives.

411. hahahaé, trisyllabic.—homo suauis, "the pleasant fellow!" Not a vocative. Phormio is ironical.

PH. Itan tándem, quaeso, item út meretricem ubi
abúsus sis,

Mercédem dare lex iúbet eĩ atque amítttere?

An, ut né quid turpe ciuis in se admítteret 415

Proptér egestatem, próxumo iussást dari,

Vt cum úno aetatem dégeret? quod tú uetas.

DE. Ita, próxumo quidem; át nos unde? aut quam
ób rem? PH. Ohe,

'Actum' áiunt 'ne agas'. DE. Nón agam? immo haud
désinam,

Donéc perfecero hóc. PH. Ineptis. DE. Síne modo. 420

PH. Postrémo tecum níl rei nobis, Démipho, est;

Tuos ést damnatus gnátus, non tu; nám tua

Praetérierat iam ad dúcendum aetas. DE. Ómnia haec

Illúm putato, quae égo nunc dico, dícere;

Aut quídem cum uxore hac ípsum prohibebó domo. 425

GE. (*aside*) Irátus est. PH. Tu té idem melius féceris.

DE. Itan és paratus fácere me aduorsum ómnia,

Infélix? PH. (*aside to Geta*) Metuit híc nos, tam etsi
sédulo

413. **tandem**; see note on 231.

415. **ut ne=ne**. Cf. 168 and 245 — **ciuis**, feminine. Cf. 114. — **in se admitteret**, "should be guilty of." See note on 270.

418. **at nos unde**, "but how (are) we (her next of kin)?"

419. **actum ne agas**, "don't pleád a lost cause." — **aiunt**, "(as) they say," pointing to

the proverbial character of the preceding statement.

420. **ineptis**, "you're talking nonsense." — **sine modo**, "just let me (try)."

425. **cum uxore hac**, "wife and all."

426. **te**, ablative. — **feceris**, future perfect indicative.

427. **aduorsum**, post-positive preposition.

428. **tam etsi**, "although."

Dissimulat. *GE. (aside to Phormio)* Bene habent tibi principia. *PH. (to Demipho)* Quin quod est

Ferundum fers? tuis dignum factis feceris, 430

Vt amici inter nos simus. *DE.* Egon tuam expetam Amicitiam? aut te visum aut auditum uelim?

PH. Si concordabis cum illa, habebis quae tuam Senectutem oblectet: respice aetatem tuam.

DE. Te oblectet, tibi habe. *PH.* Minue uero iram.

DE. Hoc age; 435

Satis iam uerborumst: nisi tu properas mulierem Abducere, ego illam eiciam. dixi, Phormio.

PH. Si tu illam attigeris secus quam dignumst liberam, Dicam tibi inpingam grandem. dixi, Demipho.

(aside to Geta) Si quid opus fuerit, heus, domo me.

GE. (aside) Intellego *(Exit Phormio, R).* 440

SCENE 3

Demipho's friends give him their advice.

DEMIPHO GETA HEGIO CRATINVS CRITO

DE. Quantā me cura et sollicitudine adfcit
Gnatūs, qui me et se hisce inpediuit nuptiis!

429. bene habent=*se bene habent.*—quin; see note on 209.

430. feceris, future perfect indicative.

434. oblectet, subjunctive in a descriptive clause after an incomplete antecedent.—aeta-tem tuam, "your years."

435. hoc age; note on 350.

437. dixi. Cf. use at

end of formal orations.

438. dignumst, "it's proper," sc. attingere.

439. dicam . . . grandem, "I'll bring a big suit against you."—dixi, Demipho, a mocking imitation of Demipho's last words.

440. domo me, sc. arcesse, "summon."

Neque mi in conspectum prôdit, ut saltém sciam,
Quid de eâ re dicat quidue sit sentëntiae. 444

(to Geta) Abi, uise redieritne iam an non dùm domum.

GE. Eô (Exit into Demipho's house) — DE. Videtis
quo in loco res haec siet.

Quid agô? dic, Hegio. HE. Égô? Cratinum cénseo,
Si tibi uidetur. DE. Díc, Cratine. CRA. Méne uis?

DE. Te. CRA. Ego, quae in rem tuam sint, éa uelim
faciás. mihi

Sic hóc uidetur: quód te absente hic filius 450

Egít, restitui in íntegrum aequomst ét bonum,

Et id ínpetrabis. díxi. DE. Dic nunc, Hégio.

HE. Ego sédulo hunc dixísse credo; uérum itast:

Quod homines, tot sentëntiae; suos quoique mós.

Mihi nón uidetur, quód sit factum légibus, 455

Rescindi posse; et turpe inceptust. DE. Díc, Crito.

CRI. Ego ámplius déliberandum cénseop:

Res mágnast. HE. Num quid nós uis? DE. Fecistís

probe. (Exeunt advisers).

Incértior sum múlto quam dudum. — GE. (entering
from Demipho's house) Negant

442. hisce=*his*. — inpedi-
uit, "entangled."

444. quid sentëntiae, parti-
tive genitive.

446. siet = *sit*.

447. quid ago: the indicative
is frequently used in delibera-
tive questions in early Latin.—
Cratinum censeo, sc. *dicere*.

449. in rem tuam, "to your
interest."

451. restitui in íntegrum,
"be annulled."

456. inceptust = *inceptu*
(supine of *incipio*) est

458. num quid nos uis: see
note on 151.

459. dudum, "formerly."
The impressiveness with which
the *advocati* deliver their use-
less opinions is conceived in
Terence's best style.

Redísse. *DE.* Frater ést expectandús mihi: 460

Is quód mihi dederit de hác re consilium, íd sequar.

Percóntatum ibo ad pórtum, quoad se récipiat. (*Exit, L*)

GE. At ego Ántiphonem quaéram, ut quae acta hic
sint sciat.

(*seeing Antipho approaching*) Sed eccum ípsum uideo
in témpore huc se récipere.

SCENE 4

Geta tells Antipho what Phaedria, Phormio, and he himself have done in his behalf.

[*Enter Antipho, R.*]

ANTIPHO

GETA

AN. (*to himself*) Énim uero, Antiphó, multimodis cùm
ístoc animo es uítuperandus: 465

Ítane te hinc abísse et uítam tuám tutandam aliís
dedisse!

Álios tuam rem crédidisti mágis quam tete animum
áduorsuros?

Nam út ut erant alia, illi certe quae nunc tibi domíst
consuleres,

462. quoad, "when."

464. eccum = *ecce eum*, the latter being an accusative of exclamation.—*in tempore*, "in the nick of time."

465. *enim uero*, "indeed," strongly assertive.—*cum istoc animo*, "and that spirit of yours."

466. *itane te*, etc.: cf. 153.—*magis animum aduorsuros* (*-ersuros*), "would pay more attention to."

467. *tete*: cf. *tute* (280).

468. *ut ut*, "however." The repetition is for the sake of emphasis.—*illi*, Phanium.—*consuleres*: *consulere* with the

Né quid propter tuám fidem decépta poteretúr mali;
Quoí nunc miserae spés opesque súnt in te uno omnés
sitae. 470

GE. (*coming forward*) Et quídem, ere, nos iam dúdum
hic te absentem incúsamus, quí ábieris.

AN. Te ipsúm quaerebam. GE. Séd ea causa níhilo
magis defécimus.

AN. Loquere, óbsecro, quo nam ín loco sunt rés et
fortunaé meae:

Num quíd patri subolét? GE. Nil etiam. AN. Ecquíd
spei porrost? GE. Nécio. AN. Ah.

GE. Nisi Phaédria haud cessáuit pro te eníti. AN.
Nil fecít noui. 475

GE. Tum Phórmio itídem in hác re ut aliis strénuom
hominem praebuit.

AN. Quid is fécit? GE. Confutáuit uerbis ádmodum
iratúm senem.

AN. Eu, Phórmio. GE. Ego quod pótui porro. AN.
Mí Geta, omnis uós amo.

dative of the person means "to look out for some one's interests." The subjunctive is that of obligation or propriety, "you should have, etc."

469. **quid**: accusative after **potior**.—**mali**, partitive genitive with **quid**.

471. **abieris**, subjunctive in causal *qui* clause.

472. **eā causā**, i.e., Antipho's conduct.

474. **num quid patri subolet**,

"my father does not suspect anything, does he?" **subolet**, literally, "smells." This verb is found in the third person only, being used either impersonally or with a neuter pronoun (e. g., *quid* here) as subject.—**porro**, "for the future."

475. **nisi**, "except that."

476. **praebuilt** = *se praebuilt*, "has shown himself."

478. **porro**, "furthermore."

GE. Sic habent principia sese ut dixi: adhuc tranquilla res est,

Mansurusque patruom pater est, dum huc adueniat.

AN. Quid eum? GE. Vt aibat ^{autis} 480

De eius consilio sese uelle facere quod ad hanc rem attinet.

AN. Quantum metuist mihi, uidere huc saluom nunc patruom, Geta!

Nam per eius unam, ut audio, aut uiuam aut moriar sententiam.

GE. Phaedria tibi adest. AN. Vbi nam? GE. Eccum ab sua palaestra exit foras.

SCENE 5

This scene belongs to the secondary plot. Phaedria endeavors to induce the slave-trader Dorio to wait three days, by which time he claims that he will have enough money to pay for Pamphila. Dorio, however, jeers at Phaedria's promises and states his intention of selling the girl at once to a soldier. When Antipho comes forward and points out to Dorio that he is breaking his agreement, the slave-trader is not in the least discomfited. Finally, as a last concession, he agrees to wait till the following morning.

[Enter Dorio and Phaedria from the former's house.]

PHAEDRIA

DORIO

ANTIPHO

GETA

PH. Dório,

485

480 f. The sentence *ut aibat* . . . *facere* is a blending of *uolt*, *ut aibat*, *facere*, etc. and *aibat sese uelle*, etc. Translate, "he wishes, so he said, to act."

481. *attinet*, "pertains."

482. *metuist* = *metuis* (genitive) *est*.

484. *eccum*: cf. 464. — *palaestra*, "training-school." Phaedria was so regular in his attendance at the house where Pamphila lived that it is here humorously referred to as his school.—*foras*, "out."

Audi óbsecro. *DO.* Non aúdio. *PH.* Parúmper. *DO.*
Quin omítte me.

PH. Aúdi quod dicam. *DO.* Át enim taedet iam
aúdire eadem míliens.

PH. Át nunc dicam quód lubenter aúdias. *DO.*
Loquere, aúdio.

PH. Nón queo te exoráre ut maneat tríduom hoc?
quo núnc abis?

DO. Mirábar si tu míhi quicquam adferrés noui. *AN.*
(*aside to Geta*) Eí, 490

Metuó lenonem né quid . . *GE.* (*aside to Antipho*)
suo suát capiti? idem ego uéreor.

PH. Non dúm mihi credis? *DO.* Háriolare. *PH.* Sín
fidem do? *DO.* Fábulae.

PH. Faéneratum istúc beneficium púlchre tibi dicés.
DO. Logi.

PH. Créde mihi, gaudébis facto; uérum hercle hoc
est. *DO.* Sómnia.

PH. Éxperire; nón est longum. *DO.* Cántilenam
eandém canis. 495

PH. Tu míhi cognatus, tú parens, tu amícus, tu . .
DO. Garrí módo.

487. *audias*, subjunctive in an anticipatory descriptive clause.

491. *suo suat capiti*, "devise some mischief for himself."—*suere*, "to sew," acquired the force of "put together," "devise." The *caput* and the person are frequently identified. Geta's speech is an

interruption and continuation of Antipho's, so that *quid* is the object of *suat*.

492. *fabulae*, "fairy-tales."

493. *faeneratum pulchre*, "richly repaid." *Faenerari* means properly "to lend at interest."—*logi* = *λόγοι*, "words."

495. *cantilenam*, "old song."

PH. Ádeon ingenio ésse duro te átque inexorábili,
 Vt neque misericórdia neque précibus mollirí queas!

DO. Ádeon te esse incógitantem atque ínpudentem,
 Phaédria,

Vt phaleratis dúcas dictis me ét meam ductes grátiis!

500

AN. (*aside to Geta*) Míseritumst. *PH.* (*to himself*) Ei,
 uérbis uincor! *GE.* (*aside to Antipho*) Quám uter-
 quest similís sui!

PH. (*to himself*) Atque Ántipho alia quom óccupatus
 éssset sollicitúdine,

Tum hoc ésse mi obiectúm malum! *AN.* (*coming for-
 ward*) Quid istúc est autem, Phaédria?

PH. Ó fortunatíssume Antipho. *AN.* Égone? *PH.*
 Quoi quod amás domist,

Néque cum huius modi umquam úsus uenit út con-
 flictarés malo.

505

AN. Míhin domist? immo, íd quod aiunt, aúribus
 teneó lupum:

497. *adeon*=*adeone*. For the use of *-ne* with the accusative and infinitive in exclamation see note on 153.

500. *phaleratis*, "tinseléd,"—*dúcas*, "would lead me on."—*meam ductes grátiis*, "get my (girl) for nothing," lit., "for thanks (and nothing else.)"

501. *ei*, "oh!"—*miseritumst*: cf. 99.—*quám uterque*: see Introduction xiii.—*similís sui*, "like himself," i. e., true to his character.

502 f. *atque Antipho*, etc., "and (to think that) this misfortune has fallen to my lot at a time when Antipho," etc.

505. Construe, *cum malo huius modi*.—*usus*, "experience."

506. *id quod aiunt*, "as they say." This or a similar phrase frequently accompanies proverbial expressions.—*auribus teneo lupum*; difficult to hold, dangerous to let go.

Nám neque quo pacto á me amittam néque uti retin-
eám scio.

DO. Ípsū istuc mihi in hóc est. AN. (to Dorio)
Heia, né parum lenó sies.

(to Phaedria) Núm quid hic confécit? PH. Hicine?
quód homo inhumaníssimus:

Pámphilam meam uéndidit. AN. Quid? uéndidit?

GE. Ain? uéndidit? 510

PH. Véndidit. DO. Quam indígnū facinus, áncillam
aere emptám meo!

PH. Néqueo exorare út me maneat ét cum illo ut
mutét fidem

Tríduom hoc, dum id quód est promissum ab amícis
argentum aúfero.

Sí non tum dedero, únā praeterea hóram ne oppertús
sies.

DO. Óbtundes? AN. Haud lóngumst id quod órat:
exorét sine. 515

Idem híc tibi, quod bóni promeritus fúeris, condupli-
cáuerit.

DO. Vérba istaec sunt. AN. Pámphilamne hac úrbe
priuari sines?

Túm praeterea horunc amorem dístrahi poterín pati?

508. hoc, Phaedria.—heia...
sies, "come! don't be a slave-
trader by halves." Antipho
ironically urges upon Dorio the
line of action which it is
plain the latter is following.

510. ain = aisne. It is used
as an exclamation "what!"

512. illo, the soldier who

was negotiating for Pamphila.

515. obtundes, "will you go
on dinning that into my ears?"

516. idem hic, "moreover
he," lit. "this same one."

517. hac urbe privari, "to
be sent out of the city."

518. horunc = horum. —
poterin = poterisne.

DO. Néque ego neque tu. PH. Dí tibi omnes íd quod
es dignús duint! ✓

DO. Égo te complurís aduorsum ingénium meum
mensís tuli 520

Pólicitantem et níl ferentem, fléntem; nunc contra
ómnia haec,

Répperi qui dét neque lacrumet: dá locum melióribus

AN. Cérte herele, ego si sátis commemini, tíbi quidem
est olím dies,

Quam ád dares huic, praéstítuta. PH. Fáctum. DO.
Num ego istúo nego?

AN. Iam éa praeteriit? DO. Nón, uerum haec eĩ ánte-
cessit. AN. Nón pudet 525

Vánitatis? DO. Mínime, dum ob rem. GE. Stércu-
linum! PH. Dório,

Ítane tandem fácere oportet? DO. Síe sum: si placeo,
útere.

AN. Síe hunc decipís! DO. Immo enim uero, Ántipho,
hic me decipit:

519. neque ego neque tu: Dorio means that it is neither his nor Antipho's business, but strictly Phaedria's.—**quod es dignus**, sc. *accipere*.—**duint** = *dent*.

520. aduorsum ingenium, "against my inclination."

523. tibi, "for you," i. e. Phaedria.

524. quam ad, "by which." Notice the postpositive use of the preposition. The accusa-

tive marks the limit up to which deferment of payment would be permissible.—**fac-tum**, i. e., *praestitutum*.

525. ea, i. e., *dies*.

526. uanitatis, "trickery."—**ob rem**, "to my advantage."

527. itane tandem: see note on 231.

528. tribrach in third foot.—**immo enim uero**, "no, indeed."

Nam híc me huius modi scíbat esse, ego hunc esse
alter credidi;

Íste me feféllit; ego isti níhilo sum aliter ác fui. 530

Séd ut ut haec sunt, támen hoc faciam: crás mané
argentúm mihi

Míles dare se dixit; si mihi prior tu attuleris, Phaédria,
Meá lege utar, út potior sit, quí prior ad dandúmst.
uale. (*Exit, R.*)

SCENE 6

Phaedria bewails the hardness of his lot, and Geta, urged by Antipho, casts about for ways and means of helping him. Presently Geta announces that he sees a solution of the difficulty, provided he can secure the assistance of Phormio. He and Phaedria then go in search of the parasite.

PHAEDRIA

ANTIPHO

GETA

PH. Quid faciam? unde ego núnc tam subito huic
árgentum inueniám miser,

Quoí minus nihilost? quód, hic si pote fuisset ex-
orárier 535

Tríduom hoc, promíssum fuerat. AN. Ítane hunc
patiemúr, Geta,

Fíeri miserum, quí me dudum, ut díxti, adiuerit
cómiter?

Quín, quom opust, beneficium rursum eĩ éxperiemur
réddere?

529. scíbat=classical scie-
bat.

531. ut ut, see note on 468.

533. potior, "preferred."

535. pote, here masculine,

see note on 379.—exorárier=
exorari.

537. dudum, "a little while
ago." — adiuerit, subjunctive
in adversative *qui* clause.

538. quin, "why not."

GE. Scío equidem hoc esse aéquom. AN. Age ergo, sólus seruare hunc potes.

GE. Quid faciam? AN. Inueniás argentum. GE. Cúpio; sed id unde, édoce. 540

AN. Páter adest hic. GE. Scío; sed quid tum? AN. Ah, dictum sapienti sat est.

GE. Ítane? AN. Ita. GE. Sane hércle pulchre suádes: etiam tu hinc abis?

Nón triumpho, ex núptiis tuis sí nil nanciscór mali, Ni étiam nunc me huius caúsa quaerere ín malo iubeás crucem?

AN. Vérum hic dicit. PH. Quid? ego uobis, Géta, alienus sum? GE. Haúd puto; 545

Séd parumne est, quod ómnibus nunc nóbis suscensét senex,

Ni ínstigemus étiam, ut nullus lócus relinquatúr preci?

PH. Álius ab oculis meis illam in ígnotum abducét locum? hem:

Tum ígitur, dum licét dumque adsum, lóquimini mecum, Ántipho,

540. sed id unde, sc. *inveniam*.

541. pater, "my father."—hic., "here."

542. itane ita: the hiatus is eased by the fact that there is a change of speaker—etiam . . . abis, "go away, won't you?" etiam is not infrequently used in impatient questions.

543. non triumpho, "can't I rejoice?"

544. ni iubeas, "without your ordering."—huius causa, i. e., on Phaedria's account.—quaerere in malo crucem, "seek disaster and death," lit., "in disaster."

547. ni instigemus; cf. ni iubeas (544).

Cóntemplamini me. *AN.* Quam ob rem? aut quíd
nam facturú's? cedo. 550

PH. Quóquo hinc asportábitur terrárum, certumst
pérsequi

Aút perire. *GE.* Dī bene uórtant quód agas! pede-
temptím tamen.

AN. Víde si quid opis pótes adferre huic. *GE.* 'Sí
quíd? quíd? *AN.* Quaere óbsecro:

Né quid plus minúsue faxit, quód nos post pigeát, Geta.

GE. Quaéro. saluos ést, ut opinor; uérum enim metuó
malum. 555

AN. Nóli metuere: úna tecum bóna mala tolerábimus.

GE. Quántum opus est tibi argénti, loquere. *PH.*
Sólae trigintá minae.

GE. Tríginta? hui, percárast, Phaedria. *PH.* Ístaec
uero uilis est.

GE. Áge age, inuentas réddam. *PH.* O lepidum! *GE.*

Aufér te hinc. *PH.* Iam opust. *GE.* Iám feres.

Séd opus est mihi Phórmionem ad hánc rem adiut-
orém dari. 560

PH. Praéstost: audacíssume oneris quíduis inpone,
híc feret;

Sólus est homo amíco amicus. *GE.* Eámus ergo ad
eum ócius.

550. cedo: see note on 197.

551. Construe *quoquo ter-
rarum*, partitive genitive.—
certumst, "I am determined."

554. *faxit*, early subjun-
ctive form.

555. *uerum enim*, "but
indeed."

557. *quantum*, subject of
est—*opus*, a predicate noun.

559. *iam*: Phaedria em-
phasizes the fact that his need
is pressing.

562. *ocius*, "quickly." No
comparative force is felt.

AN. Núm quid est quod operá mea uobis ópus sit?

GE. Nil; uerum ábi domum

Ét illam miseram, quam égo nunc intus scío esse exanimatám metu,

Cónsolare. céssas? AN. Nihil est aéque quod faciám lubens. (*Exit into Demipho's house*) 565

PH. Quá uia istuc fácies? GE. Dicam in itínere: modo te hinc ámoue. (*Exeunt Phaedria and Geta, R.*)

ACT IV

SCENE 1

Chremes has just arrived from Lemnos. He tells his brother that on reaching Lemnos he found that his second wife with their daughter and servant had gone to Athens in search of him. He is afraid that his double life will now be exposed. The news of Antipho's marriage is another blow to him, for he and Demipho (who was in his confidence) had agreed that Antipho should marry the Lemnian wife's daughter.

[*Enter Demipho and Chremes, L.*]

DEMIPHO

CHREMES

DE. quid? quá profectus caúsa hinc es Lemnúm, Chremes,

Addixístin tecum fíliam? CH. Non. DE. Quíd ita non?

CH. Postquám uidet me eius máter esse hic díutius, Simul autótem non manébat aetas uírginis 570

563. núm quid ẽst; ópũs sit; ábi: see Introduction xii.—operā meā, "of my services."

567. qua causa = cuius (i. e., fíliam) causa.

569. diutius, "rather a long time."

Meam néclegentiam: ípsam cum omni fámilia

Ad mé profectam esse aíbant. *DE.* Quid illi tám diu
Quaeso ígitur commorábare, ubi id audíeras?

CH. Pol mé detinuit mórbus. *DE.* Vnde? aut quí?

CH. Rogas?

Senéctus ipsast mórbus. sed uenísse eas 575

Saluás audiui ex naúta qui illas uéxerat.

DE. Quid gnáto obtigerit me ábsente, audistí,
Chremes?

CH. Quóddquidém me factum cónsili incertúm facit.

Nam hanc cóndicionem sí quoi tulero extráριο,

Quo pácto aut unde míhi sit, dicundum órdest. 580

Te míhi fídelem esse aéque atque egomet súm mihi

Scibam. ílle sí me aliénus adfiném uolet,

Tacébit, dum intercédet familiáritas;

Sin spréuerit me, plús quam opus est scitó sciet.

Vereórque ne uxor áliqua hoc resciscát mea. 585

572. aibant = *aiebant*; see note on 529.—**illi**, adverb = *illic*, "there," cf. 91.

574. ff. Chremes does not care to give a detailed account of his life abroad, and is manifestly uneasy under his brother's questions. — **unde**, i. e., the cause of his illness.—**qui**, i. e., the nature of the disease.

578. quóddquidém: first foot an anapaest.

579. condicionem, "match."
—**si** . . . **extrario**, "if I shall offer it to any outsider."

580. sit: grammatically *condicio*, supplied from *condicionem*, is the subject, but Chremes is thinking of Phanium.—**ordine**, "in detail."

581. aeque atque: cf. 93.

582. scibam = *sciebam*.

583. familiaritas, "good-feeling."

584. opus est scito, "he need know." This use of the ablative of a perfect participle passive with *opus est* and *usus est* is frequent in comedy.

585. aliquā, adverb = *aliquo modo*.

Quod sí fit, ut me excútiam atque egrediár domo,
Id réstat; nam ego meórum solus súm meus.

DE. Scio ita ésse; et istaec míhi res sollicitúdinist,
Neque défetiscar úsque adeo experírier,
Donéc tibi id quod póllicitus sum effécero. 590

SCENE 2

Geta praises the cleverness of Phormio.

[Enter Geta, R. He does not see the old men till v. 600.]

GETA

DEMIPHO

CHREMES

GE. (to himself) Ego hóminem callidiórem uidi
néminem

Quam Phórmionēm. uénio ad hominem, ut dícerem
Argéntum opus esse et id quo pacto fíeret.

Vix dúm dimídiū díxeram, intelléxerat:

Gaudébat, me laudábat, quaerebát senem. 595

Dis grátias agēbat, tempūs síbi dari,

Vbi Phaédriae esse osténderet nihiló minus

Amícum sese quam Ántiphoni. hominem ád forum

Iussi ópperiri: eo me ésse adducturúm senem.

Sed eccum ípsū. quis est ultérior? attat, Phaédriae

586. me excutiam, of a
hasty departure, "decamp."

587. id, i. e., ut me, etc.—
meorum, "of my belongings."
—meus, "my own."

589. experirier = *experiri*.

593. argentum opus esse,
"money was needed." opus

is a predicate noun. cf. 557.—
fíeret.

595. quaerebat, "inquired
after."

598. hominem, Phormio.

600. eccum ipsum; see note
on 464.—ulterior, "behind
(him)."—attat, "wheul"

Pater uénit. sed quid pértimui autem bélua? 601
 An quía quos fallam pro úno duo sunt mihi dati?
 Commódus esse opínor duplici spe útier.
 Petam hínce unde a primo ínstiti: is si dát, sat est;
 Si ab eó nil fiet, tum húnce adoriar hóspitem. 605

SCENE 3

Geta tells the old men that he thinks he has found a solution of their problem. He says that he has talked the matter over with Phormio and finds that the parasite, if he were paid, would be willing to take Phanium off their hands and marry her himself. Demipho at first refuses to entertain the idea of paying Phormio anything, but finally acquiesces. Antipho, who remains unnoticed in the background during the whole scene, is amazed at Geta's apparent treachery.

[Enter Antipho, unobserved, from Demipho's house.]

ANTIPHO GETA CHREMES DEMIPHO

AN. (to himself) Expécto, quam mox récipiat sesé Geta.
 Sed pátruom uideo cúm patre adstantem. eí mihi,
 Quam tímeo, aduentus húiús quo inpellát patrem!

GE. (to himself) Adíbo [hosce]: (approaching Chremes)
 o salue, nóster Chremes! CH. Salué, Geta,

GE. Veníre saluom uólup est. CH. Credo. GE. Quid
 agitur? 610

Multa aduenienti, ut fít, noua hic? CH. Compluria.

601. *belua* implies stupidity, "donkey."

602. *an*, introducing a simple question, frequently (as here) denotes remonstrance.

603. *duplici spe utier* (= *uti*), i. e., to have two strings to his bow.

604. *institi*, "intended."

605. *hospitem*, "new-comer"

608. *huius*, Chremes.

610. *uolup*, an indeclinable noun used by Terence with *est* only: "I am delighted."

611. *ut fit*, "as is usually the case."

GE. Ita. de Ántiphone audístin quae facta? CH. Ómnia.

GE. (to Demipho) Tun díxeras huic? fácinus indig-
nún, Chremes,

Sic círcumiri! CH. Id cum hóc agebam cómmodum.

GE. Nam hercle égo quoque id quidem ágitans mecum
sédulo 615

Inuéni, opinor, rémedium huic rei. CH. Quíd, Geta?

DE. Quod rémedium? GE. Vt abii ábs te, fit forte
óbuíam

Mihi Phórmio. CH. Qui Phórmio? DE. Is qui istánc.

CH. Scio.

GE. Visúmst mihi, ut eius tétemptarem senténtiam.

Prendo hómínem solum: 'quór non' inquam, 'Phórmio,
Vidés, inter nos sic haec potius cúm bona 621

Vt cómponamus grátia quam cúm mala?

Erus líberalis ést et fugítans lítíum.

Nam céteri quidem hércle amici omnés modo 624

Vno óre auctores fuére, ut praecipitem hánc daret.'

AN. (aside) Quid hic coéptat aut quo euádet hodie?

GE. 'An légibus

612. audistin=*audistine*.

614. circumiri, "be hood-
winked."—*commodum*, adv.,
"just now."

617. fit forte obuiam,
"meets." Cf. 52 and 195.

618. is qui istanc, sc., *defen-
dit*.

620. solum, "by himself."

622. componamus, "ar-
range."

623. fugitans, used as an
adjective.

624. modo: see note on 93.

625. auctores fuere, "ad-
vised."—*praecipitem daret*,
"should eject."—*hanc*, Pha-
nium.

626. quo euadet hodie,
"what is he driving at," more
literally, "where now will he
come out?"

Datúrum poenas díces, si illam eiécerit?
 Iam id éxploratumst: heíā, sudabís satis,
 Si cum illo inceptas hómine: ea eloquéntiast.
 Verúm pono esse uíctum eum; at tandém tamen 630
 Non cápitís ei res ágitur, sed pecúniae.
 Postquam hóminem his uerbis séntio mollírier,
 ‘Solí sumus nunc hic’ ínquam; ‘eho, dic quid ús dari
 Tibi ín manum, ut erus hís desístat lítibus,
 Haec hínc facessat, tú molestus ne sies?’ 635
 AN. (*aside*) Satin illi di sunt própítii? GE. ‘Nam
 sát scio,
 Si tu áliquam partem aequí bonique díxeris,
 Vt est ille bonus uir, tría non commutábitis
 Verba hódie inter uós’. DE. Quís te istaec iussít loquí?
 CH. Immó non potuit mélius peruenírier 640
 Eo quó nos uolumus. AN. (*aside*) Óccidi. DE. Perge
 éloqui.
 GE. A prímo homo insaníbat. CH. Cedo quid póstulat?
 GE. Quid? nímium quantum. CH. Quántum? dic.
 GE. Si quís dāret

627. *daturum poenas*, “will pay the penalty.”

628. *exploratum*, “tested.”

629. *ea*, “such.”

630. *uerum pono*, “but I’ll assume.”—*at tandem tamen*, “but still after all.”

631. *capitis*; the word *caput* includes civil and political as well as physical life. If Demipho lost the suit, it would simply be a matter of his pay-

ing a sum of money; he would not lose any of his civil rights.
 —*agitur*, “is at stake.”

632. *mollirier* = *molliri*.

635. *facessat*, colloquial, “take herself off.”

636. *satin . . . propitii*, a euphemistic way of expressing doubt as to Geta’s sanity.

638. *ut . . . uir* depends on the following sentence.

642. *insanibat* = *insaniebat*.

Taléntum magnum. *DE.* Immó malum hercle: ut
nīl pudet!

GE. Quod díxí adeo eī: 'quaéso, quid si fíliam 645
Suam únicam locáret? parui ré tulit

Non suscepissē: inuéntast quae dotém petat.'

Vt ad paúca redeam ac míttam illius inéptias,

Haec dénique eius fuit postrema orátio:

'Ego' ínquit 'a princípío amici fíliam, 650

Ita ut aéquom fuerat, uólui uxorem dúcere;

Nam míhi uenibat ín mentem eius incommódum,

In séruitutem paúperem ad ditém dari.

Sed mi ópus erat, ut apérte tibi nunc fábular,

Áliquántulum quae adfēret, qui dissóluerem 655

Quae débito; et etiám nunc, si uolt Démipho

Dare quántum ab hac accípí, quae sponsást mihi,

Nullám mihi malim quam ístanc uxórém dari.'

AN. (*aside*) Vtrúm stultitia fácere ego hunc an málitia

Dicám, scientem an ínprudentem, incértus sum. 660

DE. Quid si ánimam debet? *GE.* 'Áger ópposítus

pígnori

644. *magnum talentum*, an Attic talent = 60 minae = \$1000.00. — *malum*, "drubbing," sc., *dabo*.

645. *adeo*, "precisely," with *quod*—*eī*.

646. *locaret*, "were giving in marriage."—*parui re tulit non suscepisse*, "it has made little difference that he did not bring one up,"

648. *pauca*, "the few (essentials)."—*illius*: Scan, *illius*.

652. *incommodum*, "misfortune."

655. *qui*, "wherewith."

660. *inprudentem*, "unwittingly."

661. *animam debet*, "is head over heels in debt," lit., "owes his soul."—*oppositus pignori*, "mortgaged," lit., "set against as a pledge."

Ob decem minas est.' *DE.* Áge age, iam ducát: dabo.

GE. 'Aedículae item sunt ób decem alias.' *DE.* Oíeĩ,

Nimiúmst. *CH.* Ne clama: répetito hasce a mé decem.

GE. 'Vxóri emunda ancíllulast; tum plúscula 665

Supelléctile opus est, ópus est sumptu ad núptias:

His rébus sane pórro pone' inquit 'decem.'

DE. Sescéntas proinde scríbito iam míhi dicas:

Nil do. Ímpuratus me ille ut etiam inrídeat?

CH. Quaeso, égo dabo, quiésce: tu modo filium 670

Fac ut íllam ducat, nós quam uolumus. *AN.* Eĩ mihi!

Geta, óccidisti mé tuis falláciis.

CH. Mea caúsa eícitur; mé hoc est aequom amíttere.

GE. 'Quantúm potest me cértiorem' inquit 'face,

Si illám dant, hanc ut míttam, ne incertús siem; 675

Nam illí mihi dotem íám constituerúnt dare.'

CH. Íam accípiat: illis répudium renúntiet;

Hanc dúcat. *DE.* Quae quidem ílli res uortát male!

CH. Oppórtune adeo argéntum nunc mecum áttuli,

Fructúm quem Lemni uxóris reddunt praédia. 680

663. *sunt*, sc. *oppositae pignori*.

665. Geta tries to make Phormio's various wants seem smaller by using diminutives.

667. *porro*, "more."

668. *sescentas*, used indefinitely for a large number.—For *scríbito dicas*, see note on 127.

669. *ut etiam inrideat*, subjunctive in an exclamation of indignation.—*etiam* indicates

that this is the last indignity.

673. *meā causā*.

674. *quantum potest*, "as soon as possible."

675. *illam*, Phanium.—*hanc*, the girl to whom he was engaged.

677. *repudium renuntiare* means "to break off an engagement." See Johnston, *Private Life*, §196.

679. *adeo*, "very."

680. *fructum*, "income."

Inde súmam; uxori tibi opus esse díxero. (*Exeunt Chremes and Demípho into the former's house.*)

SCENE 4

Antipho reproaches Geta with having betrayed him. The slave, however, assures him that Phormio will not marry Phanium, and then describes the details of the plan. The money given by the old men to Phormio is to be loaned to Phaedria; by the time the day for the marriage of Phormio and Phanium has come, Phaedria's friends will have furnished him with the thirty *minae* which they had promised and he will repay Phormio. The latter will give the money back to the old men, stating that so many ill omens have occurred since he undertook to marry Phanium that he has decided to withdraw from his agreement.

ANTIPHO

GETA

AN. (*coming forward*) Geta. GE. Hém. AN. Quid egisti? GE. Émunxi argénto senes.

AN. Satin ést id? GE. Nescio hércle: tantum iússus sum.

AN. Eho, uérbero, aliud míhi respondes ác rogo?

GE. Quid érgo narras? AN. Quid ego narrem? operá tua

Ad réstim mihi quidem rés redit planíssum.

Vt té quidem omnes dí deae, superi ínferi,

Malís exemplis pérđant! em, si quíd uelis,

685

682. *emunxi*, "I've cleaned out."

686. *ad restim*: Antipho intimates that there is nothing left for him to do but hang himself.—Scan, *míhi quídem rés*.

687. *ut* = *utinam*.

688. *malis exemplis*, "terrible penalties," which would be an "example" to other evil-doers.

Huic mándes, qui te ad scópulum e tranquillo
aúferat.

Quid mínus utibile fuít quam hoc ulcus tángere 690

Aút(nóminare uxórem? iniectast spés patri

Possè illam extrudi. cédo nunc porro: Phórmio

Dotém si accipiet, úxor ducendást domum:

Quid fiet? *GE.* Non enim dúcet *AN.* Noui. céterum

Quom argéntum repetent, nóstra causa scílicet 695

In néruom potius íbit. *GE.* Nil est, *Ántipho,*

Quin mále narrando póssit deprauárier.

Tu id quód bonist excérpis, dicis quód malist.

Audí nunc contra: iám si argentum accéperit,

Ducéndast uxor, út ais (concedó tibi): 700

Spatíum quidem tandem ádparandi núptias,

Vocándi, sacruficándi dabitur paúlulum.

Intérea amici quód polliciti súnť dabunt:

Inde íste reddet. *AN.* Quam ób rem? aut quid dicét?

GE. Rogas?

‘Quod rés postilla mónstra euenerúnť mihi! 705

Intro íť in aedis áter alienús canis;

Anguís per inpluuium décidit de tégulis;

Gallína cecinit; interdixit háriolus;

692. **porro**, “with regard to the future.”

695. **scilicet**, ironical.

701. **spatium**, sc. *temporis*.

702. **uocandi**, “of inviting (the guests).”—**paululum**, adjective.

703. **amici**, i.e., Phaedria’s friends.

704. **inde**, “out of that.”—**iste**, Phormio.—**reddet**, “will repay.”—**quam ob rem**, “on what ground.”

705. **quod** = *quot*.

706. **alienus**, “strange.”

707. **inpluuium**, here = *compluuium*, the opening in the roof of a house.

Harispex uetuit: ánte brumam autém noui

Negóti incipere * * * * 710

* * * *: quae causast iustíssima.

Haec fient. AN. Vt modo fiant! GE. Fient: mé uide.

Pater éxit: abi, dic ésse argentum Phaédriae. (*Exit Antipho*)

SCENE 5

Demipho is about to pay Phormio the money. Chremes urges him to be sure to procure witnesses to the transaction, above all to make haste lest Phormio should change his mind and withdraw. It is also suggested that on his return he should ask Chremes' wife to call on Phanium and break to her the news of her separation from Antipho and her marriage to Phormio.

[*Enter Demipho and Chremes from the latter's house.*]

DEMIPHO

CHREMES

GETA

DE. Quiétus esto, inquam; égo curabo né quid uerborúm duit.

Hoc témere numquam amíttam ego a me, quín mihi testis ádhibeam:

Quoi dem éť quam ob rem dem, cómmemorábo. GE. (*aside*) Vt caútus est, ubi níl opust. 715

CH. Atque íta opus factost; ét matura, dúm lubido eadem haéc manet:

709. A lacuna in the text leaves the syntax of this and the following line in doubt.

712. ut, like *utinam*, here introduces a wish.

713. duit = *det. dare uerba*

is a colloquial expression meaning "to cheat."

714. hoc, the money which he has brought for Phormio.—quin adhibeam, "without summoning."

716. factó : see note on 584.

Nam si áltera illaec mágis instabit, fórsitan nos réiciat.

GE. (aloud) Rem ipsám putasti. *DE. (to Geta)* Dúc me ad eum ergo. *GE.* Nón moror. *CH. (to Demipho)* Vbi hóc égeris,

Transito ad uxorém meam, ut conuéniat hanc prius quam hínc abít.

Dicát eam dare nos Phórmioni núptum; ne suscénseat;

720

Et mágis esse illum idóneum, qui ipsí sit familiárior; Nos nóstro officio nón digressos ésse: quantum is uóluerit,

Datum ésse dotis. *DE.* Quíd tua malum id ré fert?

CH. Magni, Démipho.

Non sátis est tuom te officium fecisse, íd si non fama ádprobat:

Volo ipsíus quoque uoluntáte haec fieri, né se eiectam praédicet.

725

DE. Idem égo istuc facere póssum. *CH.* Mulier múlieri magis conuénit.

DE. Rogábo. (*Exeunt Demipho and Geta. R.*) *CH. (to himself)* Vbi illas núnc ego reperíre possim, cógito.

717. altera illaec, the girl to whom Phormio represented himself as engaged.

719. conueniat, "that she have an interview with."—**hanc**, Phanium.

720. nuptum, supine.

721. familiarior, "better acquainted."

723. dotis, partitive genitive.

—**tuā rē fert**; cf. 133 and 389.

—**malum**, interjection, "plague (take you)!"—**magni**, sc. *re fert*, genitive of value.

725. ipsius, Phanium. Scan, uól(o) *ípsíus*.

726. conuenit, "suits."

727. illas, his Lemnian wife and daughter.

SCENE 6

Chremes sees Sophrona, his daughter's nurse, coming out of Demipho's house. He speaks to her, explains to her that he had passed under a false name in Lemnos, and to his delight learns that the dowerless girl whom Antipho has married is his own daughter; that the story told in court of Antipho's being her kinsman had been invented to enable him to marry her in spite of the fact that she had no dowry. Sophrona tells Chremes of the trouble they are in on account of Demipho's anger, but Chremes undertakes to placate him.

[Enter Sophrona from Demipho's house.]

SOPHRONA

CHREMES

SO. (to herself, not seeing Chremes) Quíd agam? quem mi amicum inueniam mísera? aut quo consília haec referam?

Aút unde auxiliúm petam?
Nám uereor, era ne ób meum suasum indígna iniuria ádficiatur: 730

Íta patrem adulescéntis facta haec tólerare audió uiolenter.

CH. (aside) Nám quae haec ánus est, éxanimata a frátre quae egressást meo?

SO. (to herself) Quod ut fácerem egestas me ínpulit, quom scírem infirmas núptias

728. **consilia**, "matters for consideration."

732. **exanimata**, "in such a flurry."

733. **quod**, i.e., her action in

promoting the marriage between Phanium and Antipho. —**quom scirem**, subjunctive in adversative *quom* clause. Terence uses the indicative also.

Hasce ésse, ut id consúlerem, interea úita ut in tutó foret.

CH. (*aside*) Cérte edepol, nisi me ánimus fallit aút parum prospíciunt oculi, 735

Meaé ~~nutricem~~ gnátae uideo. SO. (*to herself*) Néque ille inuestigatur, CH. (*aside*) Quid ago?

SO. Qui ést eius pater. CH. (*aside*) Ádeó, maneo, dum haéc quae loquitur mágis cognosco?

SO. (*to herself*) Quód si eum nunc reperíre possim, níhil est quod uereár. CH. East ipsa:

Cónloquar. SO. Quis hic lóquitur? CH. Sophrona.

SO. Ét meum nomen nóminat?

CH. Réspice ad me. SO. Di óbsecró uos, éstne hic Stilpo? CH. Nón. SO. Negas? 740

CH. Cóncede hinc a fõribus paulum istórsum sodes, Sóphrona. *after this*

Ne me ístoc *after this* posthac nómine appellássis. SO. Quid? non, óbsecro, es

Quem sémper te esse díctitasti? CH. St'. SO. Quid has metuís fores?

CH. Conclúsam hic habeo uxórem saeuam. uérum istoc me nómine

734. ut id consulerem: this clause takes up the preceding *quod ut facerem*, and like it is dependent upon *inpulit*.—*interea uita ut*, etc., clause of purpose.

737. adeo, "shall I approach?" present for future.

739. hic, adverb.

741. hinc, from his house, near which he was standing.—**istorsum**, "in that direction," i.e., past Demipho's house, out of which she had just come.—**sodes**: see note on 103.

742. appellassis, old form of the perfect subjunctive.

Eo pérperam olim díxi, ne uos fórtē imprudentés
foris 745

Effúttiretis átque id porro aliqua úxor mea rescísceret.

SO. Istóc pol nos te hic ínuenire míserae numquam
pótuimus.

CH. Eho díe mihi, quid reí tibist cum fámilia hac
unde éxis?

Vbi illaé sunt? SO. Miseram me! CH. Hém, quid
est? uiuóntne? SO. Viuit gnáta.

Matrem ípsam ex aegritúdine hac miserám mors con-
secútast. 750

CH. Male factum. SO. Ego autem, quae éssem anus
desérta, egens, ignóta,

Vt pótui nuptum uírginem locáui huic adulescénti,
Harúm qui est dominus aédium. CH. Antiphónin?
SO. Em, isticé ípsi.

CH. Quid? duásne uxores hábet? SO. Au, obsecro,
únam ille quidem hanc sólam.

CH. Quid illam álteram quae dicitur cognáta? SO.
Haec ergost. CH. Quíd aís? 755

745. *perperam*, "wrongly."
—*foris effutiretis*, "you might
blab it all over town."

746. *porro*, "in turn."—
aliqua: cf. 585.

747. *istoc*, "on that ac-
count."

748. *Scan, mihi*.

749. *illae*, his wife and
daughter.

751. *male factum*, "that's
bad." Chremes receives the

news coolly.—*quae essem*,
causal clause.

752. *ut potui*, "doing what
I could," more literally "(so
far) as I was able."—*nuptum*
locavi: cf. *dare nuptum* (720).

753. *istic*, dative.

754. *au obsecro*, hiatus. See
Introduction xiii.

755. *ergo*, continues the
previous assertion. Translate,
"I say."

SO. Compósito factumst, quó modo hanc amáns
habere pósset

Sine dôte. CH. Di uostrám fidem, quam saepe forte
témere

Euéniant quae non aúdeas optáre! offendí aduéniens
Quocúm uolebam et út uolebam cónlocatam gnátam.
Quod nós ambo opere máximo dabámus operam ut
fieret, 760

Sine nóstra cura, máxima sua cúra hic solus fécit.

SO. Nunc quíd opus facto sít uide: pater ádulescentis
uénit

Eumque ánimo iniquo hoc óppido ferre áiunt. CH.
Nil períclist.

Sed pér deos atque hominés meam esse hanc cáue re-
seiscat quísqum.

SO. Nemo é me scibit. CH. Séquere me: intus cétera
audiétis. (*Exeunt Chremes and Sophrona into
Demipho's house.*) 765

756. **composito** = *ex com-*
posito, "by agreement."

760. **nos ambo**, Chremes
and his brother.

761. **hic**, Antipho.

762. **facto**: cf. 716 and
584.

ACT V

SCENE 1

Demipho has paid Phormio the money, but deploras the circumstances which have forced him to give money to such a rascal. On Geta's suggesting that even now Phormio may not keep his word, the old man becomes alarmed. He goes to ask Chremes' wife, Nausistrata, to call on Phanium.

[Enter Demipho and Geta, R.]

DEMIPHO

GETA

DE. Nostrápte culpa fácimus ut malís expediat ésse,
Dum nímium dici nós bonos studémus et benígnos.

Ita fúgias ne praetér casam, quod áiunt. nonne id
sát erat,

Accípere ab illo iniúriam? etiam argéntumst ultro
obiéctum,

Vt sít qui uiuat, dum áliud aliquid flágiti conficiat. 770

GE. Planíssume. DE. Eis nunc praéniumst, qui
récta praua faciunt.

GE. Veríssume. DE. Vt stultíssume quidem illí rem
gesserímus.

766. **nostrapte:** -pte adds emphasis.—**ut . . . esse**, "that it pays (men) to be bad."

767. **nos**, accusative subject of *dici*.

768. **ita . . . casam:** "Run so that you will not (run) past your house," i.e., a man's own house is his natural refuge in time of danger. The meaning of the proverb is that, in en-

deavoring to escape from an embarrassing situation, you should not in your excitement go to such extremes as to overlook the most obvious means of safety.

771. **qui**, ablative, "where-withal."

772. **illi**, adverb, "in that affair."—**gesserímus**.

GE. Modo ut hoc consilio pössiet discédi ut istam dúcat.,

DE. Etiámne id dubiumst? GE. Haúd scio hercle, ut homóst, an mutet ánimum.

DE. Hem, mútet autem? GE. Néscio; uerúm, si forte, díco. 775

DE. Ita fáciam, ut frater cénsuit, ut uxórem eius huc addúcam,

Cum ista út loquatur. tú, Geta, abi prae, núntia hanc uentúram. (*Exit into Chremes' house.*)

GE. (*to himself*) Argéntum inuentumst Phaédriae; de iúrgio silétúr;

Prouísumst, ne in praeséntia haec hinc ábeat: quid nunc pórró? 779

Quid fiet? in eodém luto haesitás: uorsuram sólues,

773. modo ut, etc., "(let us) only (hope) that we may attain this end," lit., "that it be come off with this plan." —**hoc consilio**: explained by *ut* clause. — **pössiet** = *possit*, impersonal.

774. ut homost, "considering the character of the man."

775. autem is not infrequently used when one speaker repeats the word of another.

776. Scan, ut uxórem.

777. ista, Phanium.—hanc, Chremes' wife, Nausistrata.

778. iurgio, "row." Geta is thinking of the censure and abuse which he and the others

had incurred on account of Antipho's marriage with Phanium.

779. porro, "next."

780. uorsuram solues: *uorsura*, means "the borrowing of money to pay a debt." Geta had satisfied his master in regard to Antipho's marriage by the pretended arrangement of a marriage between Phormio and Phanium, i.e., he had met one obligation by incurring another. The gist of his reflections now is that when the whole story comes out he will be made to pay a heavier penalty than ever.

Geta; praesens quod fuerat malum, in diem abiit;
 plagae crescunt,
 Nisi prospicis. nunc hinc domum ibo ac Phanium
 edocebo,
 Ne quid uereatur Phormionem aut huius orationem.
 (*Exit into Demipho's house.*)

SCENE 2

Nausistrata assures Demipho of her willingness to help him. In money matters, however, she is not able to assist him as much as formerly on account of her husband's careless management of her estate.

[*Enter Demipho and Nausistrata from Chremes' house.*]

DEMIPHO

NAUSISTRATA

DE. Age dum, ut soles, Nausistrata, fac illa ut placetur nobis,

Vt sua uoluntate id quod est faciendum faciat. NA.
 Faciam. 785

DE. Pariter nunc opera me adiuvet, ac re dudum opitulata es.

NA. Factum uolo; ac pol minus queo uiri culpa, quam me dignumst.

DE. Quid autem? NA. Quia pol mei patris bene partha indiligenter

Translate, "you will (have to) pay the new debt (with interest.)"

783. huius, Nausistrata.

784. illa, Phanium.

786. pariter . . . ac, "just

. . . as."—**re** refers to the money she had lent him. Cf. v, 681.

787. **factum uolo**, "you're welcome," lit., "I want it done," a colloquial expression.

Tutátur; nam ex eis praédiis talénta argenti bína
Statím capiebat. uír uiro quid praéstat! *DE.* Binan
quaéso? 790

NA. Ac rébus uilióribus multó talenta bína. *DE.* Hui!

NA. Quid haéc uidentur? *DE.* Scílicet. *NA.* Virúm
me natum uéllem:

Ego osténderem, *DE.* Certó scio. *NA.* quo pácto
. . *DE.* Parce sódes,

Vt póssis cum illa, né te adulescens múlier defetíget.

NA. Faciam út iubes. sed meúm uirum abs te exíre
uideo. 795

SCENE 3

Chremes expresses his regret that Demipho has already paid Phormio. He tells his brother that he has seen Phanium; that she is really a relative of theirs, and that no steps should be taken to annul the marriage. On account of Nausistrata's presence he cannot go into details, but when she returns to the house, he tells him the story.

[Enter Chremes from Demipho's house.]

NAUSISTRATA CHREMES DEMIPHO

CH. (not seeing his wife) Ehem, Démipho.

Iam illí datumst argéntum? *DE.* Curaui ílico. *CH.*
Nollém datum.

790. *statim*, "regularly."—*capiebat*, i.e., her father.—*praestat*, "surpasses."

791. *ac* introduces an important addition. — *rebus uilioribus multo*, "when prices were much lower."

792. *scilicet*, "of course." Demipho, knowing that Chremes had been appropri-

ating part of his wife's income for the support of his family in Lemnos, assents somewhat vaguely to Nausistrata's remarks.

793. Scan, *eg(o) osténderem*: See Introduction xii

794. *possis*, sc. *loqui*.

796. *ilico*, "immediately."

Ei, uideo uxorem: paene plus quam sāt erat. *DE.*
Quor nollés, Chremes?

CH. Iam récte. *DE.* Quid tu? eequíd locutu's cum
ístac, quam ob rem hanc dúcimus?

CH. Transégi. *DE.* Quid aūt tándem? *CH.* Abduci
nón potest. *DE.* Qui nón potest?

CH. Quia utérque utrique est córdi. *DE.* Quid istuc
nóstra? *CH.* Magni; praéterhac 800

Cognátam comperi ésse nobis. *DE.* Quíd? deliras.
CH. Síc erit.

Non témere dico: rédii mecum in mémoriam. *DE.*
Satin sánus es?

NA. Au, óbsecro, uide ne ín cognatam pécces. *DE.*
Non est. *CH.* Né nega:

Patris nómen aliud díctumst; hoc tu errásti. *DE.*
Non norát patrem?

CH. Norát. *DE.* Quor aliud díxit? *CH.* Numquamne
hódie concedés mihi 805

Neque intélleges? *DE.* Si tú nil narras? *CH.* Pérdis.
NA. Miror quíd siet.

DE. Equidem hércle nesció. *CH.* Vin scire? at íta
me seruet Iúppiter,

Vt própior illi, quám ego sum ac tu, [homo] némost.
DE. Di uostrám fidem,

797. *paene plus*, sc. *dixeram*.

798. *istac*, Phanium.—*hanc*, Nausistrata.

799. *quid tandem*, "what in the world?"—*qui*, adverbial.

800. *Esse cordi alicui* means "to please," "to be dear to

some one."—*nostrā*: see note on 133.—*magni*: see note on 723.

801. *erit*, "will (turn out to) be."

805. *hodie*: cf. 377.

807. *ita . . . ut*, "so . . . as";
—*uin* = *uisne*.

Eámus ad ipsam: una ómnis nos aut scíre aut nescire
hóc uolo. *CH.* Ah.

DE. Quid ést? *CH.* Itan paruam míhi fidem esse
apúd te! *DE.* Vin me crédere? 810

Vin sátis quaesitum mí istuc esse? age, fiat. quid?
illa fíliā

Amíci nostri quíd futurumst? *CH.* Récte. *DE.* Hanc
igitur míttimus?

CH. Quid ni? *DE.* Ílla maneat? *CH.* Síc. *DE.* Ire
igitur tíbi licet, Nausístrata.

NA. Sic pól commodius ésse in omnis árbitror, quam
ut coéperas,

Manére hanc; nam perlíberalis uísast, quom uidí, mihi.
(*Exit into Chremes' house.*) 815

DE. Quid istúc negotist? *CH.* Iámne operuit óstium?
DE. Iam. *CH.* O Iúppiter,

Di nós respiciunt: gnátam inueni núptam cum tuo
fílio. *DE.* Hem.

Quo pácto potuit? *CH.* Nón satis tutus ést ad narran-
dum híc locus.

DE. At tu íntro abi. *CH.* Heus, ne fílii quidem hoc
nóstri resciscánt uolo. (*Exeunt into Demipho's
house.*)

811. *illā filiā* : see note on
137.

813. *ire* : Nausistrata's serv-
ices were no longer required.

818. *potuit*, impersonal.

SCENE 4

Antipho soliloquizes, expressing his pleasure at Phaedria's good fortune and lamenting the uncertainty of his own affairs.

[*Enter Antipho, R.*]

ANTIPHO

Laetús sum, ut meae res sése habent, fratri óbtigisse
quód uolt. 820

Quam scítumst, eius modí parare in ánimo cupiditátes,
Quas, quóm res aduorsaé sient, pauló mederi póssis!
Hic símul argentum répperit, curá sese expédiuit;
Ego núllo possum rémedio me euólueré ex his
túrbis,

Quin, si hóc celetur, in metu, sin pátefit, in próbro
sim. 825

Neque mé domum nunc réciperem, ni mi ésset spes
osténta

Huiúsce habendae. séd ubi nam Getam ínuenire
póssim?

[Vt rógem, quod tempus cónueniundi pátris me capere
suádeat.]

820. *ut*, "however."—*fratri*, "cousin."

821. *scitum*, "fine."

822. *quas*, accusative after *mederi*, a colloquialism.—*paulo*, "with little," instrumental. Antipho is contrasting his cousin's love affair with his

own. In cases like that of Phaedria, any difficulties that occur are easily adjusted. For his own troubles there seems to be no remedy.

823. *hic*, Phaedria.

827. *huiusce*, Phanium.

SCENE 5

Phormio plans a holiday.

[Enter Phormio, R.]

PHORMIO

ANTIPHO

PH. (*to himself, not seeing Antipho*) Argéntum accepi,
trádidi lenóni; abduxi múli-
erem,

Curáui propria ut Phaédria poterétur; nam emissást
manu. 830

Nunc úna mihi res étiam restat quae ést conficiunda,
ótium

Ab sénibus ad potándum ut habeam; nam áliquod hos
suñám dies.

AN. Sed Phórmios. quid aïs? PH. Quid? AN.
Quid nam núnc facturust Phaédria?

Quo pácto satietátem amoris aít se uelle absúmere?

PH. Vicíssim partis tuás acturus ést. AN. Quas?

PH. Vt fugitét patrem. 835

Te suás rogauit rúrsum ut ageres, caúsam ut pro se
díceres;

Nam pótaturus ést apud me. ego me íre senibus
Súnium

Dicam ád mercatum, ancéllulam emptum dúdum quam
dixít Geta;

829. *lenoni*, Dorio.—*muli-*
erem, Phaedria's inamorata.

830. *propria*, "for his own,"
ablative with *poteretur*.

832. *aliquid*: cf. 159.

833. *quid aïs*, "halloa,
there!"

834. *satietatem absumere*,

"to take his fill."

835. *partis tuas acturus est*:
cf. 27.

837. *Sunium*, a sea-port on
the south coast of Attica.

838. *mercatum*, "fair."—
dudum, "a little while ago."

Ne, quom híc non uideant, mé conficere crédant argéntum suom.

Sed óstium conerépuít abs te. AN. Víde, quis egreditúr. PH. Getast. 840

SCENE 6

Geta tells Antipho and Phormio what he had overheard in Demipho's house; that Phanium was Chremes' daughter, that both the old men now approved of the marriage and that he had been sent to find Antipho.

[Enter Geta in haste from Demipho's house.]

GETA

ANTIPHO

PHORMIO

GE. (*not seeing the others*) Ó Fortuna, o Fórs Fortuna, quántis commoditátibus

Quám subito meo ero Ántiphoni ope uóstra hunc onerastís diem!

AN. (*aside to Phormio*) Quíd nam híc sibi uolt? GE. (*continuing his soliloquy*) Nósque amicos eús exonerastís metu!

Séd ego nunc mihi céssó, qui non úmerum hunc onero pallio

Átque hominem propero ínuenire, ut haéc quae contigerínt sciat. 845

AN. (*to Phormio*) Núm tu intellegís, quid híc narret?

PH. Núm tu? AN. Nil. PH. Tantúndem ego.

840. *ostium concrepuit* : the noise was caused by some one drawing back the bolt of the door.

843. *sibi uolt*, "mean."

844. *mihi*, ethical dative, "bless me."—*umerum* . . . *pallio* : by throwing his cloak back over his shoulder he could run moré easily

GE. (*to himself*) Ád lenonem hinc íre pergam; ibi núnc sunt. (*Begins to run*) *AN.* Heus, Geta! *GE.* (*without stopping or looking back*) Ém tibi.

Núm mirum aut nouómst reuocari, cúrsum quom institerís? *AN.* Geta!

GE. Pérgit hercle. númquam tñ odio tuó me uinces. *AN.* Nón manes?

GE. Vapula! *AN.* Id quidem tíbi iam fiet, nísi resistis, uerbero.

GE. Fámiliariórem oportet ésse hunc. ⁸⁵⁰ *imitatur* malum. (*Turns around*)

Séd isne est quem quaero án non? ipsust. cóngredere actutúm. (*Comes back*) *AN.* Quid est?

GE. O ómnium, quantúm est qui uiuont, hómo hominum ornatíssume!

Nám sine controuórsia ab dis sólus diligere, Antipho.

AN. Íta uelim; sed quí istuc credam ita ésse mihi dicí uelim. ⁸⁵⁵

GE. Sátine est si te délibutum gaúdio reddo? *AN.* Énicas.

PH. Quín tu hinc pollicitátiones aúfer et quod fers cedo. *GE.* Oh,

848. institeris, "you have started."

849. odio, "hatefulness."

850. uapula, "to the whipping post with you!" lit., "be beaten" (imperative), a colloquialism.

851. familiariorem . . . hunc, "he must be pretty closely connected with me."

852. actutum, "immediately."

853. ornatissime, "most favored."

855. qui, "why."

856. With this use of **enicas** cf. *perdis*, 806.

857. quod fers cedo, "tell what (news) you bring."

Tú quoque aderas, Phórmio? *PH.* Aderam; séd tu cessas? *GE.* Áccipe, em:

Út modo argentúm tibi dedimus ápod forum, rectá domum

Súmus profecti; intérea mittit érus me ad uxorém tuam. 860

AN. Quam ób rem? *GE.* Omitto próloqui; nam níhil ad hanc rem est, Ántipho.

Úbi in gýnaeceum íre occipio, púer ad me adcurrít Mida,

Póne prendit pállio, resupínat: respició, rogo

Quam ób rem retineát me; ait esse uétitum intro ad eram accédere.

‘Sóphrona modo frátrem huc’ inquit ‘sénis introduxít Chremem’; 865

Eúmque nunc esse íntus cum illis. hóc ubi ego audiui, ád fores

Súspenso gradú placide ire pérrexi, accessi, ástiti, Ánimam compressi, aúrem admoui; ita ánimum coepi atténdere,

Hóc modo sermónem captans. *PH.* Eú, Geta! *GE.* Hic pulchérrumum 869

Fácinus audiui; itaque paene hercle éxclamaui gaúdio.

862. gynaecium, “the women’s apartments,” which in Greece were a separate part of the house.

863. pone, “behind.”—**resupinat**, “pulls (me) back.”

867. suspenso gradu, “on tip-toe.”

868. animam compressi, “I held my breath.”

869. hoc modo, “in this way,” giving an imitation of the action he was describing.

870. facinus, “thing,” used in a good sense.

AN. Quód? GE. Quod nam arbitráre? AN. Nescio.

GE. Átqui mirificéissimum:

Pátruos tuos est páter inuentus Phánio uxóri tuae.

AN. Quid aïs? GE. Cum eius consuéuit olim mátre in Lemno clánculum.

PH. Sómnum: utine haec ígnoraret suóm patrem?

GE. Aliquid crédito,

Phórmio, esse caúsae; sed me cénsen potuisse ómnia Íntellegere extra óstium, intus quae ínter sese ipsi égerint? 876

AN. Átque ego quoque inaudiui illam fábulam. GE.

Immo etiám dabo

Quó magis credas: pátruos interea índe huc egreditúr foras;

Haúd multo post cúm patre idem récipit se intro dénuo:

Áit uterque tíbi potestatem éius adhibendae dari. 880
Dénique ego sum míssus, te ut requírerem atque ad-
dúcerem.

AN. Quín ergo rape mé. quid cessas? GE. Fécero.

Antiphó. AN. O mi Phórmio,

Vále. PH. Vale, Antiphó. bene, ita me dí ament,
factum: gaúdeo. (*Exeunt Antipho and Geta into
Demipho's house.*)

873. quid aïs, "you don't say so!"

874. utine . . . patrem, "she not know her own father!"

877. inaudiui, "I have heard

something about." — **immo etiam dabo**, "but I'll tell you something besides."

880. eius adhibendae, "of keeping her."

SCENE 7

In a soliloquy Phormio states his intention of outwitting the old men and doing Phaedria a favor.

PHORMIO

Tantám fortunam de ínprouiso esse hís datam!
 Summa élundendi occásiost mihi núnc senes 885
 Et Phaédriae curam ádimere argentárium,
 Ne quóiquam suorum aequálium suppléx siet.
 Nam idem hóc argentum, ita út datumst, ingrátiiis
 Ei dátum erit; hoc qui cógam, re ipsa répperi.
 Nunc géstus mihi uoltúsque est capiundús nouos. 890
 Sed hínc concedam in ángiportum hoc próximum,
 Inde hísce ostendam me, úbi erunt egressí foras.
 Quo me ádsimularam ire ád mercatum, nón eo. (*With-*
draws into alley).

SCENE 8

Phormio comes forward stating his willingness to marry Phanium at once. Demipho tells him that on his brother's advice he has decided not to send Phanium away; and as Phormio is no longer required to marry the girl, he must give back the money that has been paid to him. Phormio refuses to do so and says that if they attempt to force him to pay it he will tell Nausistrata about Chremes' Lemnian wife.

[*Enter Demipho and Chremes from the former's house.*]

DEMIPHO

CHREMES

PHORMIO

DE. Dis mágnas merito grátias habeo átque ago.

884. *de ímprouiso*, "unexpectedly."

886. *curam argentariam*, "money worry."

888. *íngratiis*, "against their

will," i.e., the will of the old men.

889. *datum erit*, "will turn out to have been given."—*qui*, "how."—*re ipsa*, "in the case itself."

Quando éuenere haec nóbis, frater, próspere. 895

CH. Estne ita uti dixi liberalis? DE. Óppido.

Quantúm potest nunc cónueniundust Phórmio,

Prius quám dilapidat nóstras trigintá minas,

Vt aúferamus. PH. (*coming forward*) Démiphonem
sí domist

Visam, út quod . DE. At nos ád te ibamus, Phórmio.

PH. De eadem hác fortasse caúsa? DE. Ita hercle.

PH. Crédidi:

901

Quid ád me ibatis? DE. Rídiculum. PH. An rebá-
mini

Me nón id facere, quód recepissém semel?

Heus, quánta ~~quantum~~ quánta haec méa paupertas ést,
tamen

Adhúc curauí unum hóc quidem, ut mi essét fides. 905

Idque ádeo uenio núntiatum, Démipho,

Parátum me esse: ubi uóltis, uxorém date.

Nam omnís posthabuí míhi res, ita uti pár fuit,

Postquam íd tanto opere uós uelle animum aduór-
teram. 909

DE. At híc dehortatus ést me, ne illam tíbi darem:

‘Nam quí erit rumor pópuli’ inquit, ‘si id féceris?’

Olím quom honeste pótuit, tum non ést data;

Eam núnc extrudi túrpest’. ferme eadem ómnia,

Quae túte dudum córam me incusáueras.

896. oppido, "very."

897. quantum potest, "as
soon as possible."

898. dilapidat, "squanders."

901. ita hercle, "yes, in-
deed."

906. id adeo, "just this,"

910. dehortatus, trisyllabic.

913. eam . . . turpest: cf.
413 f.

914. dudum, "a little while
ago."

PH. Satís superbe inlúditis me. *DE.* Quí? *PH.*
Rogas? 915

Quia ne áleram quidem íllam potero dúcere;
Nam quó redibò ore ád eam quam contémpserim?

CH. (*aside to Demipho*) 'Tum autem Ántiphonem
úideo ab sese amíttere

Inuítum eam' inque. *DE.* Tum autótem uideo fílium
Inuítum sane múlierem ab se amíttere. 920

Sed tránsi sodes ád forum atque illúd mihi
Argéntum rursum iúbe rescribi, Phórmio.

PH. Quodne égo discripsi pórro illis quibus débui?

DE. Quid ígitur fiet? *PH.* Sí uís mi uxorém dare,

Quam déspondisti, dúcam; sín est út uelis 925 *

Manére illam apud te, dós hic maneat, Démipho.

Nam nón est aequóm mé propter uos décipi,

Quom ego uóstri honoris caúsa repudium álterae

Remíserim, quae dótis tantundém dabat. 929

DE. In' ín malam rem hinc cum ístac magnificéntia,

Fugítíue? etiam nunc crédis te ignorárier

Aut túa facta adeo? *PH.* Inrítor. *DE.* Tune hanc

dúceres,

Si tíbi daretur? *PH.* Fác ^{periculum} periculum. *DE.* Vt fílius

Cum illa hábitet apud te: hoc wóstrum consiliúm fuit.

915. qui, "how."

922. rescribi, "be paid
back."

923. discripsi porro, "dis-
tributed at once."

926. maneat, "shall re-
main," volitive subjunctive.

928. repudium remiserim,
"have broken off my engage-

ment," subjunctive in a quom
causal clause.

930. in' = isne, from eo.—
magnificentia, "braggadocio."

932. ignorarier adeo, "to be
so little known."—inritor,
"I'm getting angry."

933. periculum, "trial."

PH. Quaesó quid narras? *DE.* Quín tu mi argentúm cedo. 935

PH. Immo uéro uxorem tú cedo. *DE.* In ius ámbula! 935

PH. Enim uéro, si porro éssē odiosi pērgitis. . .

DE. Quid fácies? *PH.* Egone? uós me indotatís modo Patrócinari fórtasse arbitrámini; 939

Etiám dotatis sóleo. *CH.* Quid id nostrá? *PH.* Nihil.

Hic quándam noram, quóius uir uxorem. . . *CH.*

Hém. *DE.* Quid est?

PH. Lemni hábuit aliam, *CH.* Núllus sum. *PH.* ex qua fíliam

Suscépit; et eam clam éducat. *CH.* Sepúltus sum.

PH. Haec ádeo ego illi iám denarrabo. (*Starts toward Chremes' house*) *CH.* Óbsecro,

Ne fácias. *PH.* Oh, tune ís éras? *DE.* Vt Iudós facit! 945

CH. Missúm te facimus. *PH.* Fábulae. *CH.* Quid uís tibi?

Argéntum quod habes condonamus te. *PH.* Aúdio. Quid uós malum ergo mé sic ludificámini

936. *immō uéro*, "in very truth."

937. *porro esse pergitis*, "continue to be."

938. *indotatis*, "dowerless (women)."

940. *nostra*: See note on 133.

941. *hic*, "here."

942. *nullus sum*: cf. 179.

943. *sepultus sum*, "I'm a dead man."

944. *adeo* gives precision to *haec*, "these very things."

947. *argentum condonamus te*, "we make you a present of the money." A few other examples of the double accusative with *condono* are found in the writers of comedy, but none occur in the classical period.

948. *malum*: see note on v, 723.

Inépti uostra púerili senténtia?

Noló uolo; uolo nólo rursum; cápe cedo; 950

Quod dictum, indictumst; quód modo erat ratum, in-
ritumst.

CH. (*aside to Demipho*) Quo pácto aut unde hic haéc
reściuit? DE. Néscio;

Nisi mé dixisse némini certó scio.

CH. Monstri, ita me di ament, símile. PH. (*aside*)

→ Inieci scrúpulum. DE. (*to Chremes*) Hem,

Hicine ut a nobis hóc tantum argenti aúferat 955

Tam apérte inridens? émorí herele sátius est.

Animó uirili praésentique ut sís para:

Vidés tuom peccátum esse elatúm foras

Neque iam íd celare pósse te uxorém tuam.

Nunc quód ipsa ex aliis aúditura sít, Chremes, 960

Id nósmet indicáre placabílius est;

Tum hunc ínpuratum póterimus nostró modo

Vlcísci. PH. (*aside*) Attat, nísi mi prospicio,
haéreo.

Hi gládiatorio ánimo ad me adfectánt uiam.

949. sententia here means
"decisions."

950. cedo, "give (her) up."

951. inritum, "void."

953. nisi, "except that."

Cf. v, 475.

954. monstri simile, "like a
miracle."—inieci scrúpulum,
"I've made them uneasy."
From its original meaning "a
small pointed stone," scru-
pulus came to have the force

of "anything that pricks or
causes uneasiness."

955. hicine ut, etc.: see note
on v, 304. *what I did*

961. placabílius, "more like-
ly to appease her."

963. Phormio overhears
what Demipho says to his
brother.—ulcisci. attat: the
change of speaker is the
occasion of the hiatus. Cf. v,
146.—haereo, "I'm stuck."

CH. (to Demipho) At uéreor ut placári possit. DE.

Bóno animo es:

965

Ego rédigam uos in grátiam, hoc fretús, Chremes,
Quom e médio excessit únde haec susceptást tibi.

PH. Itan ágitis mecum? sátis astute adgredimini.

Non hércle ex re istius me ínstigasti, Démipho.

(to Chremes) Ain tu? úbi quae lubitum fúerit peregre

féceris

970

Neque huíus sis ueritus féminae primáriae,

Quin nóuo modo eĩ fáceres contuméliam,

Veniás nunc precibus laútum peccatúm tuom?

Hisce égo illam dictis ita tibi incensám dabo,

Vt né réstinguas, lácrumis si extillaueris.

975

964. *ad me adfectant uiam*, "they're coming at me." *Adfectare uiam* is "to take or enter upon a way" toward some person or thing.

965. *at . . . possit*, "but I have my fears about the possibility of appeasing her."

966. *ego . . . gratiam*, "I'll reconcile you."

967. *e medio excessit*, "has departed from our midst," a euphemism for death.—*haec*, Phanium.

968. *itan agitis*, "is this the way you treat me?"

969. *ex re istius*, "to his advantage," i.e., Chremes'.

970. *ain tu*, "what do you mean?"—*ubi*, "when."

971. *neque sis ueritus*, "and

have not had respect for."—*huius feminae primariae*: genitive with *uereri*. Other examples are cited from early Latin, and one from Cicero.

972. *quin faceres contumeliam*, "so as to refrain from insulting."

973. *lautum*, "to wash away," supine.

974. *illam ita incensam dabo*, "I'll so kindle her wrath," more literally, "I'll make her so incensed." For this causative force of *dare*, cf. such expressions as *adeo exornatum dabo* (Ter. *Heart.* 950), and *inuentum dabo* (*id. Andr.* 683).

975. *ne = non*.—*restinguas*: the metaphor of a conflagra-

DE. Malum quod isti dí deaeque omnés duint.
 Tantáne adfectum quémquam esse hominem audácia!
 Non hóc publicitus scélus hinc asportárier
 In sólas terras! CH. (*aside to Demipho*) Ín id redactus
 súm loci, 979
 Vt quíd agam cum illo nésciam prorsum. DE. Égo scio:
 In iús eamus! PH. Ín ius? huc, si quíd lubet. (*Goes*
toward Chremes' house).
 CH. Adséquere, retine, dúm ego huc seruos éuoco.
 (*Demipho seizes Phormio*)
 DE. Enim néqueo solus: ádcurre. (*Chremes takes hold*
of Phormio) PH. (*to Demipho*) Vna iniúriast
 Tecúm. DE. Lege agito ergo. PH. Álterast tecúm,
 Chremes. 984
 CH. Rape húnc. PH. Sic agitis? énim uero uocést opus:
 Nausístrata, exi! CH. Os ópprime Impurum: uide
 Quantúm ualet. PH. Nausístrata! inquam. DE. Nón
 taces?
 PH. Taceám? DE. Nisi sequitur, púgnos in uentrem
íngere.
 PH. Vel óculum exculpe: est úbi uos ulciscár probe.

tion, introduced by *incensam*,
 is kept up.

976. *malum*, an imprecation.
 See note on 723.—
quod: the antecedent is
malum. *Malum*

977. Accusative with in-
 finitive in exclamation.

978. *hoc scelus*, "this
 scoundrel." — *asportarier* =
asportari. *asportari*

979. *in id loci*, to such a
 position."

980. *nesciam prorsum*, "I'm
 utterly at a loss to know."

983. *enim nequeo*, "why, I
 can't."—*iniuria*, "action for
 assault."

985. *enim uero*, "of a truth."

986. *opprime*, "shut."

988. *pugnos ingere*, "punch."

989. *est ubi*, "some day."

SCENE 9

Nausistrata hears the truth.

[Enter Nausistrata from Chremes' house.]

NAUSISTRATA CHREMES DEMIPHO PHORMIO

N.A. Qui nóminat me? hem, quíd istuc turbaest,
óbsecro, 990

Mi uír? PH. (to Chremes) Ehem, quid nunc óbstipuisti?

N.A. Quís hic homost?

Non míhi respondes? PH. Hicine ut tibi respóndeat,
Qui hercle úbi sit nescit? CH. Cáue isti quicquam
créduas.

PH. Abi, tänge; si non tótus friget, me énica.

CH. Nihil ést. N.A. Quid ergo? quíd istic narrat?

PH. Iám scies: 995

Auscúlta. CH. Pergin crédere? N.A. Quid ego óbsecro
Huic crédam, qui nil dixit? PH. Delirát miser

Timóre. N.A. Non pol témerest, quod tu tám times.

CH. Egon tímeo? PH. Recte sáne: quando níl times,
Et hoc níhil est quod ego díco, tu narrá. DE. Scelus,
Tibi nárret? PH. Ohe tu, fáctumst abs te sédulo

Pro frátre. N.A. Mi uir, nón mihi dices? CH. Át . .

N.A. Quid 'at'? 1002

992. *hicine ut* : see note on
v, 304.

993. *creduas*, early form of
the present subjunctive.

995. *quid istic narrat*,
"what is that man talking
about?"—iam, "presently."

998. *temere*, "without rea-
son."

999. *recte sane*, "Oh! of
course not," an ironical cor-
roboration of the denial im-
plied in *egon timeo*.

1001. *tibi*, "to please you,"
ethical dative.

CH. Non ópus est dicto. PH. Tibi quidem; at scito huic opust.

In Lémno NA. Hem, quid ais? CH. Nón taces? PH. clam te CH. Ei mihi!

PH. Vxórem duxit. NA. Mí homo, di meliús duint! 1005

PH. Sic fáctumst. NA. Perii mísera. PH. Et inde filiam

Suscépit iam unam, dúm tu dormis. CH. (*aside to Demipho*) Quid agimus?

NA. Pro di ínmortales, fácinus miserandum ét malum!

PH. (*overhearing Chremes*) Hoc áctumst. NA. An quicquam hódíest factum indígnius?

Qui mi, úbi ad uxores uéntumst, tum fiúnt senes! 1010
Démipho, te appéllo; nam cum hoc ípso distaedét loqui:

Haécine erant itiónes crebrae et mánSIONES díutinae Lémni? haecine erat éa quae nostros mínuit fructus uilitas?

DE. Égo, Nausistrata, ésse in hac re cúlPam meritum nón nego;

Séd ea quin sit ígnosCenda. PH. (*aside*) Vérba fiunt mórtuo. 1015

1003. scito opust: see note on 584.

1004. clam te, "without your knowledge."

1009. hodie; cf. 377 and 805.

1010. (ii sunt) qui, "(these are the men) who."—mi: an ethical dative indicating the speaker's concern in the fact

narrated. Translate, "I regret to say "

1013. fructus, "income."

1015. sed (nego eum culpam meritum esse) quin ea, etc., "but (I deny that he has committed a sin so blameworthy) that it does not admit of forgiveness," more literally,

DE. Nám neque neclegéntia tua néque odio id fecit
tuo.

Vínolentus fére abhinc annos quíndecim muliérculam
Eám compressit, únde haec natast; néque postilla
umquam áttigit.

Éa mortem obiit, é medio abiit, quí fuit in re hac
scrúpulus.

Quam ób rem te oro, ut ália facta túa sunt, aequo
animo hóc feras. 1020

NA. Quid ego aequo animo? cúpio misera in hác re
iam defúngier;

Séd qui id sperem? aetáte porro mínus peccaturúm
putem?

Iám tum erat senéx, senectus sí uerecundós facit.

Án mea forma atqua aétas nunc magís éxpetendast,
Démipho?

Quíd mi hic adfers, quam ób rem expectem aut spérem
porro nón fore? 1025

PH. (*in a loud voice*) Éxsèquias Chreméti quibus est
cómmodum ire, em témpus est!

"that it should not be for-
given."

1016. tua, "of you,"

1017. abhinc, "ago."

1019. scrupulus, "the diffi-
culty."

1020. ut alia facta tua sunt,
"in accordance with the rest
of your conduct."

1021. cupio in hac re defun-
gier, "I want this affair to be

the last." *Defungier* means
"to be through."

1022. aetate, "on account
of his age."—porro, "in
future."

1025. quid me adfers, "what
grounds do you give me?"

1026. Phormio addresses the
audience, parodying a public
crier's announcement of a
funeral. See Johnston, *op. cit.*
§ 434.

Síc dabo: age nunc Phórmionem quí uolet lacés-
sito:

Fáxo tali sít mactatus átque hic est infortúnio.

DE. * * * * *

PH. (*to himself*) Rédeat sane in grátiam iam: súp-
plici satis ést mihi.

Hábet haec eī quód, dum uiuat, úsque ad aurem
obgánniat. 1030

NA. Át meo merito crédo. quid ego núnc commem-
orem, Démipho,

Síngulatim, quális ego in hunc fúerim? DE. Noui
aeque ómnia

Técum. NA. Merito hoc meó uidetur fáctum? DE.
Minume géntium.

Vérum iam, quando áccusando fíeri infectum nón
potest, 1034

Ígnosce: orat, cónfitetur, ^{obscuro}púrgat: quid uis ámplius?

PH. (*aside*) Énim uero prius quam haéc dat ueniam,
míhi prospiciam et Phaédriae.

Heús Nausistratá, prius quam huic respóndes temere,
audí. NA. Quid est?

PH. Égo minas trigínta per falláciam ab illoc ábstuli:

1027. dabo, "I'll give it (to him)."

1028. faxo = *fecero*.—tali . . . atque, "such . . . as."

1030. ei quod ad aurem ob-
ganniat, "something which
she can din into his ear."

1031. at meo merito credo,
ironical.

1032. singulatim, "in de-
tail."—in hunc, "to him."

1033. minume gentium,
"never in the world."

1034. fieri infectum, "be
undone."

1036. prospiciam, "I'll look
out for."

Eás dedi tuo gnáto; is pro sua amíca lenoní dedit.

CH. Hém, quid ais? *NA.* Adeóne indignum hoc tibi uidetur, fílius 1040

Hómo adulescens sí habet unam amícam, tu uxorés duas?

Níl pudere? quo óre illum obiurgábis? respondé mihi.

DE. Fáciet ut uolés. *NA.* Immo ut meam iám scias senténtiam,

Néque ego ignosco néque promitto quícquam neque respóndeo

Príus quam gnatum uídero; eius iudício permitto ómnia: 1045

Quód is iubebit fáciam. *PH.* Mulier sápiens es, Nausístrata.

NA. (*to Demipho*) Sátin tibist? *DE.* Ita. *CH.* (*aside*) Ímmo uero púlchre discedo ét probe

Ét praeter spem. *NA.* Tú tuom nomen díc mihi quid sit. *PH.* Phórmio:

Vóstrae familiae hércle amicus ét tuo summus Phaédriae.

NA. Phórmio, at ego ecástor posthac tibi, quod potero, quód uoles 1050

Fáciamque et dicám. *PH.* Benigne dícis. *NA.* Pol meritúmst tuom.

PH. Vín primum hodie fácere quod ego gaúdeam, Nausístrata,

1048. *praeter spem*, "beyond my expectation."

1050. *ecastor*, "by Castor,"

an oath confined to women.—
quod potero, "so far as I shall be able."

Ét quod tuo uiro óculi doleant? NA. Cúpio. PH.
Me ad cenám uoca.

NA. Pól uero uoco. DE. Eámus intro hinc. NA.

Fíat. sed ubist Phaédria, *1054*

Iúdex noster? PH. Iam híc faxo aderit. (*Exit R. to
look for Phaedria; the others go into Chremes' house*)
Cantor. (*to the audience*) Vós ualete et plaúdite!

1053. quod tuo uiro oculi doleant, "which shall make	your husband's eyes ache."— tuo uiro, dative of reference.
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